40 Theatre

PORKY'S

SHOOTING SCRIPT

by

Bob Clark

Theatrical version
Revised Jan. 22, 1981
recd 1-29-81 LC

PORKY'S

1 EXT./INT. PORKY'S - NIGHT

MUSIC CRASHES in over a black screen; heavy, sensual, rhythm and blues with a hard sexual beat. We FADE UP on a full screen SHOT of a pulsating red neon sign which is tilted diagonally across the screen. The sign reads:

P
O
R
K
Y'
S

It undulates and throbs like a living sexual being. MUSIC CONTINUES as CAMERA PULLS BACK to see Porky's, a wicked-looking redneck joint which is built out over the waters of a swamp. A little bridge leads to Porky's main entrance. The wild throbbing MUSIC comes from within. CAMERA BEGINS TO MOVE IN a slow dreamlike manner TOWARD the front door, WARPING WEIRDLY as it does so. As we approach the entrance, the MUSIC SWELLS in volume and intensity. CAMERA MOVES THROUGH the door and inside. The club is filled with bizarre people; full-bearded hillbillies, mean-looking crackers in overalls, bad asses and honky tonk women all leering and threatening. CAMERA LOOKS UP to see a huge pig-like face lunge INTO VIEW. The face grins lewdly and beckons the CAMERA to come on in. The face begins to back away as CAMERA MOVES IN TOWARD the bar. Finally the pig face steps aside and above us we see a wild, absurdly buxom woman in G-string and pasties. She is flanked by other equally lurid sirens. They undulate and throb exactly like the Porky's sign. The effect is both comic and provocative. The pig face keeps popping IN AND OUT OF THE FRAME beckoning; the lusty women writhe madly in step with the MUSIC which is ever building in intensity. Now we start to hear a LOW RUMBLE OF VOICES. We can barely hear them, but we finally realize they are all chanting: "Get it at Porky's," "Get it at Porky's." This phrase builds in volume until the end of the scene. Now the wild ladies are beginning to thrust themselves against the CAMERA which somehow seems to welcome the action. Finally the MUSIC and CHANT build to a climax, and the women give themselves over to the CAMERA in a convulsive sexual ritual. We are spared overt lewdness by the darkness of the bar's dim lighting. The crescendo holds as the bacchanal continues, until we make an inexplicable... 1A

CUT TO:

2 INT. PEE WEE'S BEDROOM - CLOSEUP - EDDIE PEE WEE MORRIS - DAY

sleeping, obviously in the throes of a dream. A smug little grin lights up Pee Wee's face and he moans softly. We still hear the pulsing MUSIC and the CHANTING from Porky's and we realize we have been seeing Pee Wee's dream. Pee Wee is seventeen and five feet four inches tall and continually the butt of short jokes. That fact dominates his life; that and the fact that he is the horniest little bastard who ever lived. As the dream continues the CAMERA PULLS BACK FROM Pee Wee's semi-comatose face to TAKE IN his whole body length. About mid-section of Pee Wee's body, underneath the blankets, we see a suspicious protrusion, a slight rise. Could it be? The CHANTING and SINGING from Porky's BEGIN TO FADE until it's only a murmur. O.S. we hear a voice:

MRS. MORRIS (O.S.)
Edward, you'll be late for school.

Pee Wee doesn't stir. CAMERA STILL HOLDS. A sly little sleepy grin spreads across his face. Obviously the dream continues. Our suspicions deepen.

MRS. MORRIS (O.S.)
(continuing)
Edward! Up, I said, I got things to do, see. Hit the floor. Right now!

With a little BUZZ, the CLOCK RADIO beside Pee Wee's bed HUMS to life; a sonorous VOICE speaks: "Good morning, Port Auburndale, this is Gene Morrison here on Florida's fabulous Gold Coast. The temperature this morning is seventy degrees and... etc." Pee Wee stirs from his stupor. He blinks and tries to awaken. Finally he throws the blanket off and our suspicions are confirmed. The bulge in Pee Wee's pajamas reveals the adolescent's eternal affliction; the unfulfilled wet dream erection known in the vernacular as a piss hard-on. Pee Wee looks down at his affliction. He grunts and plops his head back on the pillow. Suddenly the bedroom door flies open and his MOTHER's cheerful face pops into the doorway. Startled, not to say embarrassed, Pee Wee does a half leap, half roll over to land flat on his stomach, thereby pranging his erected penis fiercely into the bed with his full weight.

MRS. MORRIS
(continuing)
Edward Morris -- you be at the breakfast table in five minutes or you're not playing ball this week.

She stops, seeing Pee Wee's contorted face.

2A

(CONTINUED)

2

2 CONTINUED: 2A

MRS. MORRIS
(continuing)
Pee Wee.. is something wrong?

Pee Wee, in agony, plants a frozen little smile on his face and covers up.

PEE WEE
No, Mom, I -- uh -- just pulled a little muscle in my groin. It's nothing.

MRS. MORRIS
Oh well, be careful! Your dad wants you to drop him off at the office. His car won't start. And, by the way --

His mother drones on for another thirty seconds while Pee Wee lies frozen in place, the little smile set like Jello. Finally his mother leaves and Pee Wee gives vent to his pent-up agony. He rolls on his back, grabs his crotch with both hands. His face tells the story.

PEE WEE
Aggggrrrrrrra. Arrehghghghgh Jezz! Ohhhhhhhhh God! Arrrrghrrrghhh!

Finally the hurt starts to go away. Pee Wee looks down at his disaster and moans.

PEE WEE
(continuing)
Instant eunuch! Argh!

2B

Pee Wee snaps to. He throws the covers off and starts to get up. He leans over quickly and takes something out of the bedside drawer. He lies back down on the bed and reaches BELOW CAMERA with the object. He concentrates intently on what he is doing for a moment then pulls the object up in front of his face to examine it. It is a ruler. Pee Wee looks discouraged as he sees by his finger mark on the ruler that he has measured off only four inches.

2C

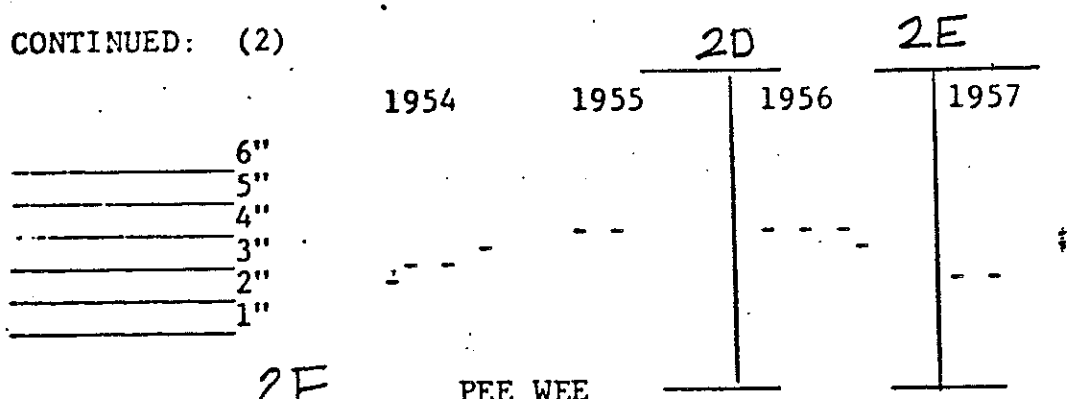
PEE WEE
(continuing)
Shit!

2D

He throws the ruler down and turns to the wall. There is a little height chart for Pee Wee's penis.

(CONTINUED)

2 CONTINUED: (2)



2F PEE WEE
(continuing)
Jesus... it is. It's getting shorter. Shit!

Pee Wee is not only hung up about his height. He marks down the current size and bolts OUT OF FRAME. CAMERA HOLDS on the chart for a moment, then PANS UP TO the wall behind Pee Wee's bed which is covered with photos of Pee Wee's school days. TITLES BEGIN as we PAN these photos which give us a glimpse of Port Auburndale circa 1950. We see the team basketball picture which shows us Pee Wee and some of his pals who will populate our tale. We see Pee Wee's basketball teammates, Billy McCarty, Tommy Turner, Tim Cavanaugh and Brian Swartz. The Port Auburndale Flying A's football team shows us Anthony "Meat" Tupperelo and Mickey Jarvis. The title sequence gives us a feeling for the early 50's period on Florida's Gold Coast and introduces us to our principal players. We END on a SHOT of Port Auburndale High which becomes ANIMATED and we find ourselves at:

3 EXT. PORT AUBURNDALE HIGH - DAY

CAMERA HOLDS on the school for several beats, then pulls back to find BILLY McCARTY pulling by in foreground in a 1950 two-door Chevy. We recognize Billy as one of the basketball players we saw in Pee Wee's team photo.

3A TOMMY TURNER comes wheeling up beside him. Tommy is a winner, cool, shrewd, well-liked, a natural under-achiever, mischievous, irresponsible, and completely unpredictable. They yell at one another.

BILLY
D'ya get the colored guy?

TOMMY
Does a fat dog fart?

(CONTINUED)

3A

3 CONTINUED:

BILLY
What's he look like?

TOMMY
Like a fuckin' Zulu man. He's six four with two huge gold teeth!

BILLY
No shit!

3B

They pull into the parking lot and into parking spaces.

BILLY (continued)
Where'd you find him?

TOMMY
Works for my old man's construction company, dumb as a turd, but willing to kill for ten bucks.

BILLY
Ten bucks? Not bad.

TOMMY
You sure the broad's all set...

Suddenly, Billy looks up and sees someone coming O.S.

BILLY
Hey wait! Here he comes. Could it be? It's a bird --

4

4 MED. SHOT - A YOUNG GUY ("HIGHPOCKETS")

MARVIN, known as Highpockets, is a parking lot monitor. Highpockets is the classical teenage toady. His every waking hour is devoted to pleasing the power structure, the adult world. Thus, he is the natural enemy of every other kid in school. Symptomatic of Highpocket's betrayal is the fact that he wears his pants where every mother wants them worn, above the hips, just below the belly button. He walks toward our guys.

BILLY
... it's a plane, no! It's Highpockets!

4A

As if on cue, Billy and Tommy pull their low-slung Levis up above their navels, the seams riding ridiculously into their crotches and the cuffs above their ankles. They look quite comical. This is an old routine. They walk along beside Highpockets.

TOMMY
Hi ya, Marvin, how they hangin'?

(CONTINUED)

4 CONTINUED: 4A

MARVIN
You're not supposed to spinout, Turner. I'm giving you a demerit.

TOMMY
(mock tragic)
Oh, my God!

BILLY
You really dress neat, Marvin. But I just wondered what do you do with your testicles when you wear your pants so high? Sure looks crowded.

MARVIN
I leave them at home in a drawer. I wear them only on dates.

They are taken aback. Marvin has never had a comeback.

TOMMY
Why, Marvin, what's come over you?

4C

MARVIN
Listen, Turner, I know you think I'm a square and a jerk, but ten years from now, when I'm president of a big corporation or Attorney General of the state, you guys'll be hanging your beer bellies over a pool table, shooting pool for nickels and dimes. Then we'll see who laughs?

Marvin walks on, leaving the stunned duo staring after him.

BILLY
Well, old Marvin's got some balls!

TOMMY
Yeah he keeps them home in a drawer.

They stop and look off toward a large RUMBLE coming O.S.

CUT TO:

5

5 LONG SHOT - MICKEY'S CUT-DOWN PICKUP

MICKY JARVIS ROARS into the parking lot in a fierce-looking black pickup. Mickey is a good ol' Southern boy, clever and quick, a bit of a clown but tough and pugnacious as we shall find out. An unusual kid.

6 MED. SHOT - THE PARKING LOT - TOMMY AND BILLY

TOMMY
Oh no!

Tommy and Billy and about ten other people walking the gravel parking lot all start running like crazy to get off the dirt and gravel before Mickey can get to them. Most of them, including Billy and Tommy, are too late. Mickey does a long looping pinwheel, throwing tons of gravel and dust over the hapless victims. We are lost in the cloud of dust. CAMERA HOLDS until it clears. We see a line of people about thirty yards long covered with heavy white dust. They curse Mickey as they shake themselves free of the dust shower.

TOMMY
(continuing)
Jarvis, you stupid redneck.

At that moment, Marvin comes up behind Mickey's car.

MARVIN
Mickey Jarvis... you're gonna get your parking lot privileges suspended if you...

That's as far as he gets. Mickey spins out, sending a voluminous spray of gravel and dust hurtling into the poor kid's face. Mickey parks, jumps out and walks past the luckless Marvin who can't see a thing.

MARVIN
(continuing)
Jarvis! Jarvis! I'm giving you two demerits! *

Mickey joins Tommy and Billy.

MICKEY
Did ya get the nigger...?

BILLY
(kidding but serious)
Oh, man. You mean the colored guy, Jarvis. The Neegrow.

TOMMY
Poor white trash.

MICKEY
Fuck you and the horse you rode in on! *

(CONTINUED)

6 CONTINUED: 6B

TOMMY
Fuck you and the horse you rode in on? That's colorful redneck humor, right?

MICKEY
Right, and kiss my rebel ass!

TOMMY
That's another one!

BILLY
Right! You should be writing these down.

MICKEY
Go back to Michigan and rub asses with all the Negroes you want! This is Dixie, baby.

TOMMY
Hey Jarvis, how come you don't have four first names like most Hillbillies? You know, Billy Joe Jim Bob or Flora Mae, Sally Sue?

MICKEY
Hey, man! I had a cousin named Billy Joe Jim Bob. He died in the war, so watch what you're sayin'.

They laugh.

MICKEY (CONT'D)
Anyway, did you get a Nee-grow?

TOMMY
Yeah! Yeah, we got one.

BILLY
Guy's 6'4" with gold teeth. Meanest lookin' mother you ever saw.

MICKEY
Oh man, oh man, they're gonna croak when this guy jumps out. Who all's going?

6C WENDY (O.S.)
Tommy!

CONTINUED

6 CONTINUED:

6C

They turn to see WENDY. Elfish, sassy-looking, Wendy is a rarity; a sexually adventurous girl who still commands respect despite her promiscuity. She is perturbed at this moment.

TOMMY
Hi, Wendy!

WENDY
Did you get it?

TOMMY
I found a place that's got one. I'll go tomorrow.

WENDY
Don't let me down. I'm gonna get that little jerk.

She goes off muttering to herself.

MICKEY
Who's she gonna get?

TOMMY
Pee Wee! Didn't you hear about the other night?

MICKEY
No, what happened?

(CONTINUED)

6C

6 CONTINUED: (2)

TOMMY
Well, we figured we had to get Pee Wee laid so I fixed him up with Wendy.

MICKEY
Pee Wee and Wendy? I thought she had better taste.

BILLY
All he had to do was knock it off. They were making out and you know Wendy, she reaches down and unzips his fly and grabs his cock -- and guess what?

MICKEY
What?

BILLY
The little bastard already had a rubber on.

MICKEY
(breaking up)
Oh, bullshit.

BILLY
I swear! Wendy told me. Why would she lie? That horny little mother wore a rubber to his date.

TOMMY
She got so pissed off she wouldn't let him touch her.

MICKEY
What's she gonna do?

TOMMY
Just wait you'll find out.

OFF CAMERA we hear a voice.

PEE WEE
Hey wait up.

CONTINUED

7

7 CONTINUED:

They whirl around to see Pee Wee.

MICKEY
Hey, it's Ready Eddie!

PEE WEE
Hey, man, this is serious. Don't screw around. I'm going tonight, right?

TOMMY
I don't know, Pee Wee, even a nymphomaniac's got standards.

MICKEY
She lives with a big black nigger, Pee Wee. If he catches you, he'll cut your pecker off.

BILLY
Yeah. He's bringing a pair of tweezers.

PEE WEE
I don't care if she lives with a blue ass baboon. She likes to screw, right?

TOMMY
Loves it, man. Can't get enough. Especially young guys. The more the merrier.

PEE WEE
What's she look like? Is she good-looking?

BILLY
Not bad. Great body. Moves like an eel.

PEE WEE
That's the way I like 'em. That's the way I like 'em.

MICKEY
You like 'em any way, as long as they're not dead.

(CONTINUED)

7 CONTINUED: (2)

PEE WEE
I don't care if they're dead, as long as they're not too cold.

BILLY
Sick... sick...

PEE WEE
Hey, look, let's not bring too many guys. That way we can all get her twice.

MICKEY
Listen to this midget. He's not even invited and he's making out the guest list.

PEE WEE
(voice rising)
Listen, I'm going! You bastards ... you're not cutting me out of free nooky.

TOMMY
Alright, alright! You're going. Shut up.

PEE WEE
Alright. Eight o'clock, right?

MICKEY
Right! Wear your rubber!

PEE WEE
That lying bitch!

They give Pee Wee the old horse laugh and start off toward school. Pee Wee runs after them.

PEE WEE
(continuing)
Hey, wait a minute a minute, I want to show you something.

7A

He catches up to them.

PEE WEE
(continuing)
I got something terrific figured out. Better than getting laid.

(CONTINUED)

7A

7 CONTINUED: (3)

TOMMY
Here we go again...

PEE WEE
No shit. Almost as good as getting laid. Here's what you do.

Pee Wee takes off his watch and doubles up the gold-plated flex watchband so that it forms a loop about the size of a finger. He hands it to Tommy and says:

PEE WEE
Okay, now, hold it like that and real slow-like, stick your finger in and out of the loop.

TOMMY
What the hell are you talking about?

Pee Wee takes the watch back.

7B

PEE WEE
Look! Like this.

Pee Wee slowly, sensuously pushes his middle finger in and out of the watchband. He has a ridiculous look of ecstasy on his face. He looks at them.

PEE WEE
(continuing)
Okay, try it. Really slow...

Tommy looks at the others as if to say "oh boy." He takes the watchband and does as instructed.

PEE WEE
(continuing)
Slow... real slow... what's it feel like?

TOMMY
It feels like I'm sticking my finger in a watchband.

(CONTINUED)

7 CONTINUED: (4) 7A 7B

The others laugh.

PEE WEE
Oh, man. It feels like pussy. Just like pussy.

The others laugh at Pee Wee.

MICKEY
How would you know, Pee Wee?

7C

BILLY
We gotta get this kid laid quick, he's desperate.

TOMMY
You are in deep trouble, my boy.

Pee Wee grabs the watch back.

PEE WEE
It's just like pussy. You got no imagination. Here, c'mon. I'll prove it.

8 EXT. PATIO AREA - DAY 8 *

CAMERA PICKS UP a pert, sweet little girl as she makes her way across the Patio where everyone hangs out before school. She brings us to Meat, and Tim Cavanaugh and several other guys. Tim is wiry, driven, racist; not racist in the benign and mindless manner of Mickey, but angry and frightened. Tim is accepted by the guys, but he is a bomb looking for a place to explode. Meat is an All American tackle, thick of mind as well as body. He is truly tough, but not truly mean. The little girl addresses Meat.

MINDY
Hi! My name is Mindy. Can I ask you something?

MEAT
Yeah, sure.

MINDY
Why do they call you Meat?

Tim and the other guys suppress a laugh. Meat just shrugs.

(CONTINUED)

8 CONTINUED: 8 8A

MINDY
Wendy Williams said I should ask ya!

8B

They look to see Wendy and several other girls across the Patio. They are giggling. Now we know why Meat got his nickname.

MEAT
She did, huh?

MINDY
Uh-huh. Why do they call you Meat... cause you're so big?

The guys are breaking up now.

MEAT
Yeah, sorta.

MINDY
(impatient)
Not sorta! Why?

Meat looks at the other guys. They are breaking up.

MEAT
You really wanta know?

This girl hasn't a clue.

MINDY
YES!

Meat looks at the other guys as if to say, 'what can I do?'

MEAT
Okay. C'mon, I'll show you.

TIM
No, Meat. She's only a freshman!

MEAT
Right. After this, she'll be an instant senior.

The guys break up.

TIM
Hey, listen Meat, if you get suspended again, you'll never get that scholarship to Princeton.

This sinks in. Meat turns to the girl and shrugs.

MINDY
Aw, shoot!

CONTINUED

8 CONTINUED: 8B

Mindy is thoroughly perplexed. Wendy and the girls are egging her on. We see Pee Wee approach. Mindy leaves. We hold on her as we see her walking back to Wendy and the others. We hear Pee Wee off camera.

PEE WEE (O.S.)
Hey Tim, Meat, I want to show you something.

We continue to hear Pee Wee explain the watch band bit as we see Wendy and the others explaining "Meat's" nickname. When Mindy understands, she drops her books and squeals.

CUT TO: 8C

We PAN UP from Meat's finger and the watchband to the faces of Pee Wee, Meat and the guys.

PEE WEE
(continuing)
Alright. Now just put your finger in and out of it...real slow.

CONTINUED

8 CONTINUED: 8C

Mickey, Billy, Tommy and several other guys all wait expectantly. Pee Wee urges Meat on with a soft seductive voice.

PEE WEE
(continuing)
Yeah, that's it... that's it. Yeah now, what's that feel like?

MEAT
It feels like I'm sticking my finger in a watchband...

Everyone breaks up. Pee Wee is completely deflated.

8D

PEE WEE
Oh, man... what a bunch of turds...

BILLY
I don't know if he can last till tonight.

MICKEY
Call Wendy... tell her it's an emergency!

TOMMY
No wonder he's flunking out. He sits in study hall all day fucking his watchband.

PEE WEE
Give me a break.

He has been had, there's no way out. Pee Wee walks away and leans against the rail sulking. Behind him, Tommy is getting all the guys to take their watchbands off. They do so. All six guys poise themselves with fingers in their watchbands. When they are all ready, Tommy calls out:

TOMMY
Hey, Pee Wee!

8E 8F

Pee Wee turns around to see six guys fingering their watchbands in perfect unison. On each face is the most ridiculous expression of mock ecstasy you've ever seen. Their mouths hang open. Their eyes are glazed, they all moan softly as they finger away. Pee Wee's defeat is total. Half the courtyard is breaking up. Finally, the six break up also. Pee Wee stands his ground. He puts his hands to his side and begins shooting birds -- frantically at everybody with both hands. Suddenly, Pee Wee looks away as if he has seen something. The others turn.

CUT TO:

8G

8G THE TERROR OF PORT AUBURNDALE HIGH APPROACHING

MISS BALBRICKER, known as "Kong," the girls' Phys Ed teacher - 5'10" and 240 pounds of square-jawed Teutonic fury. She walks by giving Tommy a withering look. Miss Balbricker doesn't like men. Tommy is her pet hate. The feeling is mutual. Tommy speaks with oily insincerity.

8H

TOMMY
Good morning, Miss Balbricker. My, you look nice this morning.

Miss Balbricker looks like a bomb shelter. Tommy's sarcasm makes the hair raise on the back of her neck.

TOMMY
(continuing)
Are you losing weight?

Miss Balbricker has been gaining weight exponentially for years. She stops and glares. Unable to come up with a suitable rejoinder, she stalks off.

8J

MICKEY
Whew! You like to live dangerously, Turner.

BILLY
She wants a piece of your ass, man.

TOMMY
Bull dyke bitch.

They start toward school.

MICKEY
C'mon, Turner, we all know you been waiting all your life to ball Miss Balbricker...

TOMMY
I'd rather beat a porcupine to death with my prick.

Mickey grimaces in mock pain grabbing his crotch.

MICKEY
Oh, man, oh!

Tommy looks after Balbricker.

9

9 INT. GYM OF PORT AUBURNDALE HIGH - DAY

The players are shooting baskets as they wait for practice to begin. Along with Billy, Tommy, Pee Wee and Tim, we see BRIAN SCHWARTZ, a second semester transfer to Port Auburndale. He seems to be a loner and hasn't fit in as yet. And he doesn't seem to care.

Two assistant coaches look on -- COACH BRACKETT and COACH WARREN. Brackett is probably no more than twenty-three and has just joined the coaching staff of "The Flying A's." Brackett is extremely attractive and engaging, and is the sort of coach who wants to be "one of the boys." He's single and on the make. Coach Warren was not dissimilar when he was Brackett's age, but at thirty, with a wife and three kids, he's become more of a company man. Still, he can enjoy a good laugh.

CUT TO:

10

10 THE "FLYING A" CHEERLEADERS

who troop out of the locker room to their practive area, led by a sinuous woman with blonde hair, an enticingly pretty face, and a virtually flawless body. This is MISS HONEYWELL, one of Miss Balbricker's fellow gym teachers and coach of the cheerleaders. We see Wendy Williams among the cheerleaders. She spots Pee Wee and puts her hands up to her face and flattens her nose, eyes and mouth with her fingers, mocking Pee Wee. Pee Wee looks disgruntled. Now we see Coach Brackett eyeing Miss Honeywell. She is not unaware of Brackett.

10A

10B

COACH BRACKETT
Boy, would I like to get next to that... *

COACH WARREN
Ah, yes, Lassie. Patience, my boy, patience.

COACH BRACKETT
What? Lassie? Why do you call her Lassie?

COACH WARREN
Why do you think?

COACH BRACKETT
I don't know.

Warren stops and lets out a little quiet howl like the baying of a hound.

(CONTINUED)

10 CONTINUED: 10B

COACH BRACKETT
(continuing)
Are you kidding? You call her a dog? Are you nuts? That's angel food cake. You touch her and the food and drug administration will get you for fucking food.

COACH WARREN
What can I tell you?

COACH BRACKETT
You can tell me why they call her Lassie.

COACH WARREN
Just get her up in the equipment room and you'll find out.

Warren walks off leaving Brackett hanging.

COACH BRACKETT
(intrigued)
What are you talking about?

He follows Warren. The last words we hear before we CUT is Warren saying...

COACH WARREN
But beware of Kong!

CUT TO:

11 INT. LOCKER ROOM - DAY 11A

We see Pee Wee's face peering between the flats that form the upper wall of the locker room. He is peering down onto the gym floor.

BILLY (O.S.)
Well?

PEE WEE
The girls' tumbling team's gone in.

MICKEY
Those broads never take a shower. What about the Majorettes?

PEE WEE
They're still there!

(CONTINUED)

11 CONTINUED:

BILLY
Keep checking...

CUT TO:

12 MED. SHOT - INCLUDING BILLY, MICKEY, TIM AND MEAT

They are obviously looking at Brian who is dressing at the other side of the room.

TIM
It's bad enough screwing a broad that lives with a nigger without inviting a Jew. All we need is a Communist and a Spic and we got it all.

BILLY
You are the tolerant type, Cavanaugh. I notice you're still including yourself in.

TIM
Pussy is pussy, man. I just don't know why we gotta invite some friggin' Kite...

Mispronouncing the racial slur.

BILLY
Brian's a good guy. He's only been here a month. Give him a chance.

TIM
He's a prick -- and a Jewish prick at that.

BILLY
Alright, Tim. We won't ask him. But you're an asshole, you know.

PEE WEE
They're goin' in. Come on. Hurry! Miss Walker's with them.

BILLY
Hold on, Pee Wee. I gotta finish dressing.

CUT TO:

13

13 EXT: GYM - DAY

The boys crawl under the gym.

13A 13B 13C

13A) We see the boys crawl into the crawl space beneath the gym, then make their way from one opening into another.

13B) A LONG SHOT of the boys crawling on their stomachs underneath a very low cement floor.

13C) LONG SHOT looking through a crack in a wall. The boys climb up onto a long alleyway filled with pipes. They run toward the crack and dislodge some stones and crawl up into the space.

14 14A 14B 14C

14 INT: GIRL'S SHOWER ROOM - PEE WEE'S POV - DAY

As the boys begin their voyeuring, the last of the girls are on their way out of the shower room. All they see are three departing little asses. Then, we hear "Kong" theme MUSIC. Miss Balbricker steps into the shower room. There's are pregnant pause. The guys hold their breaths. Miss Balbricker knows something is wrong, but she doesn't know what. Finally, she turns the lights out and leaves.

14D

PEE WEE
Damn it, I told you we were going to miss them.

BILLY
Hang on, Pee Wee, we'll get 'em next time.

PEE WEE
Yeah, but Miss Walker -- a real woman and we missed her.

(CONTINUED)

14 CONTINUED: 14D

MICKEY
Pee Wee, you're gonna get laid by an exotic dancer in a couple of hours. That's a real woman.

PEE WEE
Yeah, right! Yeah! Let's go, I gotta go home and warm up.

Pee Wee SPLITS FRAME. Mickey and Billy look after him quizzically. Mickey says:

MICKEY
Warm up?

Billy shrugs, indicating puzzlement. They SPLIT FRAME.

CUT TO:

15 EXT. SWAMP ROAD - NIGHT

We HOLD TIGHT on a pair of flaming red eyes. NIGHT SOUNDS are exploding AROUND US. FROGS, CRICKETS, NIGHTBIRDS, form a mighty chorus. THEME MUSIC is primal, slightly ominous. HOLD this for a long moment until, in the distance, we hear a faint DIS-HARMONIOUS SOUND. After a moment, we realize that it is the BLARE OF A RADIO and it is moving closer. It is coming from a vehicle and it is bearing down on us. The red eyes blink and the alligator to which they are attached whirls around and kerplunks heavily into the roadside canal. CAMERA PANS in time to see Mickey's pickup loom up and ROAR past.

CUT TO:

16 INT. MICKEY'S TRUCK - SWAMP - NIGHT

The three conspirators, Billy, Mickey, and Tommy, are sitting in the cab. The victims, Pee Wee, Meat, Tim, and the two other guys, FRANK BELL and STEVE KLINGERHOFER, are riding in the truck bed.

TOMMY
Slow down. It's about a quarter of a mile on the left.

MICKEY
You sure that broad could find this place?

(CONTINUED)

16 CONT'D

16 CONTINUED:

TOMMY
They're both there already. I took Conklin myself. And I drew Cherry a map. No sweat.

BILLY
Cherry?

TOMMY
Yeah! Cherry Forever. That's her professional name.

MICKEY
Cherry Forever... are you shitting me?

TOMMY
That's her professional name. What can I tell ya!

MICKEY
(pounding gleefully on the steering wheel)
Beautiful... beautiful. I can't wait, man. I can't wait.

BILLY
Just be cool!

Tim leans over from the truck bed to talk to the cab. The wind blows in his face.

TIM
Why the hell would she live way out here? In the Everglades.

MICKEY
If you were shackin' up with a big ass nigger and screwing everybody in sight, where would you live?

PEE WEE
Hot damn! Step on it!

17 EXT. THE TRUCK - NIGHT 17A

The truck pulls to a halt and Tommy signals everybody to be quiet and steps quietly out of the truck. Off in the distance about three hundred yards away, we see a simple two-room cabin nestled in the jungle.

(CONTINUED)

17A

17 CONTINUED:

A yellow light gleams in the window. Tommy listens for a long moment, then he cups his hand to his mouth and gives out a pretty good imitation of a night owl. He does this three times. Billy suppresses a laugh. Tim is more skeptical than ever. Suddenly we see the lights in the cabin flash on and off twice. Tommy stands up.

TOMMY
Okay, the coast is clear. Let's go.

They all pile out of the truck and head toward the cabin. As Tim moves PAST CAMERA, we hear him mutter to himself.

TIM
The coast is clear! Do you believe this dialogue!

18 INT. SHACK - NIGHT 18A

The guys enter the shack. It is devoid of furniture except for some old couch cushions and a 1934 model refrigerator and a table with a hot plate. The floor is littered with expended cans of food and beer. It's a real dump.

TOMMY
Wait here.

He and Billy go through the door into the bedroom, leaving the others standing around looking dumb.

MEAT
What's going on?

PEE WEE
They're first. But I got sloppy seconds.

MEAT
Your ass, Pee Wee, I'm second.

PEE WEE
Hell, no. If you go first, she'll be so reamed out, nobody else'll be able to touch the sides.

Tommy and Billy re-enter the room.

TOMMY
Okay, Cherry's ready. Everybody get your clothes off.

(CONTINUED)

CONT'D
18 CONTINUED: 18A

ALL
What? What is this crap? What'd ya mean...

Etc....

BILLY
She's gotta make sure everybody's clean. No V.D.

STEVE
How she gonna tell that by looking at us?

TOMMY
She's done this so much she's practically a doctor.

TIM
Yeah, who's gonna inspect her?

BILLY
Look, you guys want to get laid or have a debate?

From O.S. we hear Pee Wee. 18B

PEE WEE (O.S.)
Okay, I'm ready...

All eyes turn toward Pee Wee. He's already undressed, undressed and ready to go. There's general laughter. The ice is broken.

18C Everyone breaks up.

BILLY
Okay, Cherry.

TIM
How come you guys aren't getting undressed?

BILLY
We just got inspected last week. 18D

At that moment, CHERRY FOREVER makes a dramatic entrance. She is wearing Frederick's of Hollywood panties and bra. As described by Tommy, not a great face but a stunning body. A little charge of electricity runs through the guys. They are definitely turned on and hooked even Tim.

(CONTINUED)

18 CONTINUED: (2)

18D

Cherry hams it up real good. She swings toward the mesmerized group like a cobra. Cherry is a professional with a ready line of patter and it's not only routine stuff, she's pretty damned quick and clever. Cherry begins her inspection like a general inspecting the troops. We SHOOT FROM BEHIND THEIR BACKS to avoid frontal nudity.

18G 18F 18E

TOMMY
Cherry, this is Steve.

CHERRY
Hi, Steve.

Suddenly in the classical prescribed manner of the army doctor, Cherry reaches her hand out and places her fingers under Steve's testicles. She says as she looks, studious and concerned...

CHERRY
(continuing)
Cough.

This breaks everybody up. Cherry moves on. Pee Wee is next.

18H

TOMMY
And this is Pee Wee!

CHERRY
(looking at Pee Wee's genitals)
I'll say.

Billy and Tommy laugh conspiratorially. Obviously, they have put Cherry up to this.

PEE WEE
Hey!

CHERRY
What d'ya wear for a jockstrap, kid, a peanut shell and a rubber band?

Pee Wee knows he's being had.

PEE WEE
Bastards!

CHERRY
We'll have to tie a board across his ass or he's liable to fall in

(CONTINUED)

18 CONTINUED: (3)

18G 18H PEE WEE 18F 18D 18E

Hey, fuck you, lady. Look at the size of that pussy. Might as well open the back door and fuck the world.

Not a bad comeback.' Cherry laughs and moves on.

TOMMY
This is Tim.

CHERRY
How are you, Tim?

Cherry starts to move when she stops suddenly and stares at Tim's genital area, then over at Pee Wee's genital area, and then back to Billy. Finally:

CHERRY
(continuing)
Look... it's Mutt & Jeff.

Pee Wee is having a bad time. Cherry moves on.

TOMMY
Meet Frank Bell.

She appraises Frank's genitalia for a moment, sighting down it like a surveyor.

CHERRY
(dead serious)
It's crooked, Frank. You been screwing around corners.

Laughter. She moves on.

TOMMY
And this is the pride of Port Auburndale, Anthony Tupperelo, known affectionately as 'Meat.'

Cherry stands looking at Meat with awe.

CHERRY
Good God, the boy's deformed.

Meat grins, pleased.

CHERRY
(continuing)
Why don't you lend that kid... (indicating Pee Wee) ... six inches of that?

(CONTINUED)

18 CONTINUED: (4) 18G 18H 18F 18D 18E

TOMMY
You'll need a shoehorn to get that in.

CHERRY
Shoehorn,. hell, I'll need a crowbar. You...
(indicating Meat)
... at the end of the line. Hey, Pee Wee, up front. I'll schedule the light work first and work up to Godzilla here.

She turns and gives the classic cavalry cry and arm wave.

CHERRY
(continuing)
Alright... let's roll 'em out... Yo... hooooo...

As she walks into the bedroom with Billy and Tommy, we hear her mutter.

CHERRY (O.S.)
(continuing)
That boy's deformed.

CAMERA HOLDS on Pee Wee as he moves to the front of the line.

PEE WEE
Who wants to fuck a comedian?

19 INT. "BEDROOM" OF CHERRY'S HOUSE - NIGHT

First, we realize it's no bedroom at all. This is obviously just a shack the guys have rented or borrowed for the night. As for "who we're lookin' out for," we see Tommy and Billy helping the enormous BLACK MAN, Conklin, climb through the room's rear window. The Man is laughing as they help him through the window, and despite all of Tommy's and Billy's shushings, he keeps laughing throughout the remainder of the entire sequence. 19A

As the Black Man gets fully inside the "bedroom," Billy signals to Cherry to begin her number. She just stands there and begins doing an exaggerated impression of a woman in orgasmic ecstasy.

CHERRY
Oh, Billy, you big stud. Oh, give it to me, Billy. Fuck me, you big mother. I need it. I can't wait for the next one.

20 22 24 22G 24G 19A

20 INT. OUTER ROOM OF CHERRY'S HOUSE - NIGHT

Pee Wee is jumping up and down.

PEE WEE
Hey, man, we're gonna get laid. This broad really wants it. She's hot. She's really hot.

CHERRY (O.S.)
Oh, Billy, you're driving me crazy. Keep humping me, baby. I'm getting there. I'm gonna come. Oh, yes, baby, make it happen.

21 INT. "BEDROOM" OF CHERRY'S HOUSE - NIGHT

Cherry is just standing in the middle of the room, matter-of-factly reeling off this erotic talk. Meanwhile, Bill has handed the Black Man a machete-type weapon, and as the Black Man practices brandishing it, Billy is smearing Tommy with theatrical blood from head to toe.

CHERRY
Oh, Billy, you're so good. I can't stand it. Oh, suck my titties. Bite them. Keep pumping while you bite them. Oh, I'm getting there. Yes. Oh, now Now, baby, now.

22 INT. OUTER ROOM OF CHERRY'S HOUSE - NIGHT

There's a hush of sexual excitement over the entire room.

CHERRY (O.S.)
Ohhhh... baby.. Don't stop... OHHHHHHH...

Suddenly the silence is broken.

23 INT. "CHERRY'S BEDROOM" - NIGHT

Billy takes the machete and SMASHES THE REAR WINDOW.

24 INT. OUTER ROOM OF CHERRY'S HOUSE - NIGHT

The mood of sexual expectation turns into one of shock.

BLACK MAN (O.S.)
What's goin' on here, you motherfucker? I'll kill you, white boy. No white boy messes with my woman.

(CONTINUED)

24 CONTINUED:

We can sense that the Black Guy is chuckling through his lines, but the boys outside are terrified. Mickey is biting his tongue to keep from blowing the gag prematurely. Now we hear the SOUND OF THE MACHETE POUNDING the walls, and Tommy begins to let out a series of blood-curdling SHRIEKS.

TOMMY (O.S.)
No, don't kill me. Put away that knife. Please spare me, mister. Oh, don't kill me. He's the one. I was just watching. Honest, I swear.

BLACK MAN (O.S.)
You're both dead men. Take that, motherfucker.

We hear more SLASHING AND SCREAMING. Billy's screams and entreaties join with Tommy's. Cherry is begging her "boyfriend" to show mercy as well.

BILLY (O.S.)
Don't kill us, mister. Please, we're only just boys.

CHERRY (O.S.)
Don't hurt them, Hector. Aren't two dead men enough for you?

On "two dead men," we have REACTION SHOTS all around. Pee Wee, Meat, Steve and Frank are frozen with terror. Tim remains skeptical. Mickey has lost control and begins laughing, but no one notices him.

24H

Now, suddenly, the door is hurled open, and a blood-stained Tommy staggers into the room and does a very fake death scene. However, it's enough to convince everyone but Tim. The other guys are preparing to bolt, naked or not. Now, to top off the charade, the Black Guy literally walks through the door, tearing it off its hinges. However, while his act and his gestures are ferocious, he's ready to piss from laughing.

24J 24K

BLACK MAN
(waving his machete)
I'll kill you all! I'll kill you, you peckerwoods.

Mickey does his part, turning and running out the front door. Four bare asses spring into flight. Tim holds back a moment, until the Black Man turns toward him and bellows. Suddenly, Tim is not so sure.

(CONTINUED)

24H 24 CONTINUED: (2) 24K

(The following is a chronicle of what happens throughout the remainder of the sequence.)

Tim goes through the window in the outer room. Frank is already through it.

24L

Meat overtakes Mickey at the front door, and the two of them wrestle to see who'll get through the door first.

25 EXT. CHERRY'S HOUSE - NIGHT

Once outside, Mickey and Meat take off in the same direction, Mickey egging on Meat with cries of terror.

25A

Pee Wee takes off on his own, running like the wind, his little ass like the tail of a deer bobbing up and down through the woods.

25B

Steve falls down the front stairs, which causes him to look back and see that Tommy, Billy and the Black Guy are standing in the doorway laughing.

25C

Tim and Frank are around the corner. They hear the laughter. They realize they've been royally had.

25D

Now the ones who've discovered the gag become part of it. With Billy and Tommy egging on the Black Guy and encouraging him to yell and shriek more, those three take off after Mickey and Meat.

26 EXT. A SWAMPY PORTION OF THE EVERGLADES - NIGHT

Mickey, feigning fatigue and injury, drops some fifty feet behind Meat. Meat is plowing through the swamp like a man possessed, destroying everything in his path.

Now we hear the bellowing of the Black Man, followed by the death-cries of Mickey.

26A

BLACK MAN (O.S.)
I've got you, you white-assed mother --

MICKEY
Meat, help me! Please help me! He's got me, gonna kill me... Aarrrrrgghhh...!!

There's no way Meat's going back to help his buddy. He just staggers forward, trying to accelerate his pace.

27 EXT. A WOODSY PORTION OF THE EVERGLADES - NIGHT

Pee Wee is racing along, far away from the action, but oblivious to any consideration other than flight.

28 EXT. A SWAMPY PORTION OF THE EVERGLADES - NIGHT

Meat comes upon a shallow pool of water. He is exhausted. He gets an idea. He reaches over and breaks off a bamboo reed.

CUT AWAY TO:

29

OMIT

30 INT. POLICE CRUISER - NIGHT

30 30A 30B

TWO COUNTY COPS are on patrol.

COP #1
Slow night.

Cop #2 will turn out to be TED JARVIS, Mickey Jarvis' older brother. Ted is an ex-Port Auburndale High football star and still a legend among the townspeople. He's a good guy.

TED
Don't worry. That'll change.

Just at that moment, Pee Wee flashes into their headlights heading in the opposite direction.

He goes by so fast the two Cops are not entirely sure of what they saw. They both swivel their heads to watch Pee Wee disappear into blackness.

TED
(continuing)
What'd I tell ya?

They look at each other. Ted shrugs. Cop #1 turns the Cruiser around and heads after Pee Wee. The headlights reflect off Pee Wee's little ass. Pee Wee keeps on trucking.

COP #1
I can't wait to hear this story...

(CONTINUED)

30 CONTINUED: 30 CONT'D 30A 30B

TED
I think I know that kid -- Pee Wee Morris!

COP #1
The basketball player?

TED
Yep. He's a friend of my brother Mickey's.

COP #1
Well, what should we do?

Ted looks at his partner and grins.

TED
Pull 'em over.

Cop #1 laughs and reaches up, putting on the red flashing light. Ted pulls on the SIREN. The car pulls up beside Pee Wee. Ted leans out and says:

TED
(continuing)
Okay, buddy, pull over.

Pee Wee looks up. Suddenly he swoons and disappears comically from view.

31 EXT. ANOTHER PORTION OF THE SWAMP - NIGHT

Billy, Tommy, the Black Guy and the others are closing in on Meat, the Black Guy getting into it now, bellowing for all he's worth.

Suddenly they're stopped by a bizarre SOUND -- LIKE THE TRUMPETING OF AN ELEPHANT. Befuddled, they slow their pace.

32 EXT. THE POOL OF WATER WHERE MEAT STOPPED - NIGHT

The group comes upon the pool of water where we last saw Meat. The grotesque SOUND is louder now, right under foot. They look down into the pool of water, and there's Meat, lying in water that's too shallow even to cover his torso, trying to hide from his would-be assailant and making the bizarre sound we've been hearing by breathing -- heaving is more like it -- through the reed. Everyone convulses with laughter.

33 EXT. THE DEADBEAT - NIGHT

The Deadbeat is a joint on an undeveloped part of Port Auburndale beach. It is a hangout for Port Auburndale High. It consists of a package store, a raunchy bar and an even raunchier restaurant with stools and tables. It is always crowded and a great deal of socializing goes on in the parking lot.

33A

A SOUND CUT. We see Mickey lying on his back over a car hood with his hand cupped over his mouth as if he were holding a bamboo reed. He is imitating the bull moose sound Meat was making when discovered in the water. CAMERA PULLS BACK to see a large crowd gathered around Mickey and the others, including Meat.

MICKEY
... and his schlong was floating on top of the water. All you could see was this reed and his schlong -- unless you looked, 'cause he was lying in eighteen inches of water. You could of heard him breathin' through that reed for twelve miles.

Mickey imitates the bellow once more. The crowd roars.

MEAT
I got something you can blow on, Jarvis.

Indicates you know what.

33B

Mickey begins trumpeting all the harder. Meat comes after him in mock rage. Mickey retreats, continuing to bellow. Meat stops short as a cop car pulls into the parking lot. The car stops and Ted Jarvis steps out.

MEAT
(continuing)
Hey, Mickey, it's your brother.

TED
I got something you guys lost out in the Everglades.

33C 33D

Pee Wee steps out of the car. He is dressed in a policeman's pants and shirt which are outrageously large on him. He looks like Sleepy of "Snow White and the Seven Dwarfs." Everybody is pissing themselves with laughter.

PEE WEE
You bastards, you left me out there.

MICKEY
Hell, Pee Wee, we thought you ran all the way home.

TED
If we hadn't seen him, he would've.

Laughter. Ted begins to leave.

(CONTINUED)

33 CONTINUED:

TED
(continuing)
Cindy and I are bringing the kids over for dinner Sunday night. I'll see you then.

MICKEY
Right.

Ted's Partner tosses a farewell salute to the assembled gathering.

TED'S PARTNER
See you another time, boys. Gotta go fight the niggers.

It is of note that this outrageous remark doesn't raise an eyebrow among any of the assembled youngsters. Billy and Tommy -- and certainly Brian if he were here -- would never say such a thing, but there's too much peer pressure for them to object to it.

34 EXT. PARKING LOT

as Ted and his Partner are getting into their car, TIM CAVANAUGH'S FATHER comes SCREECHING into the parking lot on his motorcycle, a can of beer in his hand, and a young girl, not much older than Tim, on the back seat. Tim's father is shockingly young, a brutish, truly dangerous man, capable of great violence. He is taciturn and surly but he instills fear in almost anyone he meets. Tim's father pulls to a halt, he makes eye contact with Ted Jarvis. It is obvious Jarvis knows and detests this man.

TED
Get rid of the beer, Cavanaugh.

Tim's father is momentarily taken aback. Then he grins, with intense sarcasm.

CAVANAUGH
Oh... sorry, Officer Jarvis.

And he tosses the beer can on the ground near Ted's feet.

Ted would love to lock up Tim's father for any reason, but he knows he doesn't have anything here worth the trouble. He gets into his cruiser.

Tim's father sneers and laughs. Ted's Partner gives Ted a look which indicates he'll go through the trouble of the arrest if Ted wants him to. But Ted is too self-possessed to get trapped into what really would be a "chicken-shit" arrest. He nods no, and the two cops drive off.

Now Tim's father scans the parking lot in search of Tim. Finally, he spots him.

(CONTINUED)

34 CONTINUED: 34A 34B

CAVANAUGH
(deliberately embarrassing the boy)
Tim! -- Get your ass over here!!

The SOUND of his father's VOICE causes Tim to instantly become sullen. His 'friends' faces reflect their shared pain on his behalf. With his tail between his legs, Tim shuffles over to his father. Throughout the scene which follows, Tim's Father speaks loudly enough so that a portion of what he's saying can be heard by Tim's classmates. It can all be heard by the girl, who never utters a word herself. Her presence alone both infuriates and further embarrasses Tim.

36

TIM
Yes, sir.

CAVANAUGH
(grabbing Tim by the collar)
I hear you ran tail-ass from some nigger tonight.

TIM
(very softly)
It was a practical joke.

CAVANAUGH
What's that, boy?

He cuffs him.

TIM
It was a joke.

CUT TO:

35

35 MED. SHOT - TOMMY AND BILLY

TOMMY
Who is that guy?

BILLY
That's Tim's old man.

TOMMY
Doesn't look old enough to be his uncle...

CUT TO:

35

36 MED. SHOT - TIM AND FATHER

36

CAVANAUGH
Get your ass home.

Tim walks silently, in profound humiliation, over to his car. He gets in without a word and drives off. Tim's Father is steeped in cold implacable fury. No one utters a word until he gets on his bike and ROARS off.

CAMERA EMPHASIZES the five of our principals still remaining.

BILLY
They should have left him in prison the last time.

TOMMY
What was he in for?

MICKEY
Manslaughter. Killed a guy in a fight, tore his ear off with his bare hands.

TOMMY
No kidding! Guess my father's not such a bad guy after all.

There is an embarrassed and uncomfortable silence. The silence is broken by Pee Wee who has returned from changing into his own clothes.

36A

BILLY
What d'ya look so glum about, Pee Wee?

PEE WEE
Hey, listen, man, this is getting serious. I gotta get laid. I go more than a couple of weeks and I start to get jittery.

MICKEY
In that case, you're due for a nervous breakdown.

PEE WEE
Funny, Jarvis!

BILLY
What the hell we gonna do? If you strike out with Wendy Williams, there's nothing left but a ham hock.

(CONTINUED)

36 CONTINUED: 36A

TOMMY
Nah, Pee Wee's tired of ham hocks.

MEAT
Maybe there's a horny midget out there somewhere, just eating her heart out waiting for Pee Wee.

36B

MICKEY
No, what we need here is some professional help.

BILLY
What d ya mean?

MICKEY
Porky's!

Everyone stares at Mickey.

BILLY
Oh, man, don't start that again. Are you crazy? You could get your throat slit.

MICKEY
Nah, you just gotta know how to operate.

36C

PEE WEE
I'm ready! I'm ready!

TOMMY
You're nuts, Jarvis. Porky is a bad ass redneck.

MICKEY
Right. You guys don't know how to talk redneck. Porky's a businessman. Listen... he's imported a whole load of Cuban broads. They're fantastic.

TOMMY
How do you know all this?

MICKEY
I got my sources. Porky's got a room upstairs called 'Porky's Pen.' You can have a party up there with the Cuban dancers if you let 'em know you know what you're doing.

(CONTINUED)

36 CONTINUED: (2)

36C

36B

36D

TOMMY
You sure about this?

MICKEY
Does a bear shit in the woods?

PEE WEE
Let's go now!

BILLY
We got a game tomorrow.

MICKEY
We need about thirty bucks apiece.

PEE WEE
Thirty bucks?

MICKEY
Yeah. But anything goes. We can go Friday night, after the game.

BILLY
It's seventy miles. And we got a game Saturday night.

MICKEY
What'd ya say, Turner? Meat Tim?

They nod assent.

TOMMY
You know my motto: Give me pussy or give me death!

MICKEY
Yeah! Alright.

PEE WEE
I never had any Cuban pussy.

Everyone turns to look at Pee Wee.

EVERYBODY
Right, Pee Wee, right!

37 EXT. PATIO - DAY

37

CAMERA IN TIGHT on a pair of hands unwrapping a package.

WENDY (V.O.)
Where'd you get it?

(CONTINUED)

37 CONTINUED: 37

TOMMY
A place in Miami. You know, one of those joke stores.

CAMERA PULLS BACK to see Tommy, Billy, Mickey, and Wendy. Tommy pulls out what looks to be a giant balloon.

WENDY
Beautiful. Beautiful!

MICKEY
What the hell is that?

Suddenly they realize. It is a huge prophylactic.

BILLY
Holy shit, it's a ten gallon condom.

MICKEY
Looks like Godzilla's rubber.

BILLY
What's it for?

WENDY
Look out, it's Pee Wee. Give it to me.

She takes the rubber and puts it behind her back. She smiles sweetly. Pee Wee looks at her suspiciously as she walks past.

PEE WEE
What's she want?

TOMMY
Gee, I don't know, Pee Wee.

PEE WEE
Ummph. Hey, man, I figured out a great new way to get your rocks off.

Tim and Meat approach.

MICKEY
Another Pee Wee special.

PEE WEE
No, really, this is great. Drive you nuts. This is what you do. You catch three flies in a jar.

(CONTINUED)

37 CONTINUED: (2)

BILLY
Flies, oh dear!

PEE WEE
Now wait! You catch the flies and then you take some honey and you get in the bathtub and you fill the tub halfway and then you lie on your back with the head of your cock sticking out the water.

There is a groan. Everybody knows what's coming.

PEE WEE
(continuing)
Then, you take the honey and you spread some over your cock and you let the flies out of the jar and they come to the honey. Oh, man, it's wild.

THE GROUP
Oh sick! You are sick, Pee Wee!

PEE WEE
No shit! All those tiny little fly feet caressing your dork -- oh man! I wonder if I could get a patent on this?

MICKEY
Wait a minute, Pee Wee. There's a flaw in this. How are you gonna get three flies on the head of your cock?

This breaks everybody up.

PEE WEE
Hey, man!

At this moment Wendy has moved up behind Pee Wee. She has the giant rubber behind her back in an obvious way.

WENDY
Pee Wee!

Pee Wee whirls around. He is immediately suspicious and uneasy when he sees Wendy. Everyone becomes quiet and it seems as if the entire patio is watching. Pee Wee looks around.

(CONTINUED)

37 CONTINUED: (3)

37A

37B

PEE WEE
What d'ya want?

WENDY
(coy)
I got something for you.

PEE WEE
For me! What is it?

WENDY
It's... uh.. kind of like a trophy...

PEE WEE
A trophy? What are ya talking about?

WENDY
A trophy! For you.

PEE WEE
A trophy? What for?

WENDY
For being the biggest dickhead I ever went out with!

She holds up the giant rubber for everybody to see. The crowd howls as Wendy presents the 'trophy' to Pee Wee. He pushes it away choosing not to join the fun. Pee Wee starts to walk away. And with that, Wendy steps forward with one swift move and jams the giant prophylactic right over Pee Wee's head. The results are more than she could have imagined. The rubber wedges tightly over Pee Wee's head like it had been form-fitted.

It is extremely tight and Pee Wee's face is contorted comically inside the thin membrane. The rest of the rubber dangles absurdly down Pee Wee's chest. Pee Wee looks like a five foot four inch penis. He gyrates, wildly, trying to dislodge the device. The crowd ROARS. Pee Wee mumbles and twists. Finally Pee Wee manages to pull the rubber over his head, not without some considerable discomfort. He throws it at Tommy. Tommy bends down and picks up the rubber and tosses it to Meat.

37D

TOMMY
Here you go, Meat. Keep that for a spare.

Meat reacts by throwing the rubber back to Tommy, disdainfully.

37E

PEE WEE
You turds. I'm gonna get you guys. You too, Wendy.

(CONTINUED)

37 CONTINUED: (4) 37E

WENDY
You should be so lucky, Shrimp.

We see Tommy approaching in the B.G. He has blown up the giant condom and holds the giant phallus against his crotch and nudges it against Wendy and various girls in the crowd. They SQUEAL and run away laughing. Suddenly, a hush falls over the crowd. Mickey and the others try to warn Tommy but he is oblivious. He whirls around looking for another victim and runs smack into Miss Balbricker. To make matters much worse, the wavering mock penis lodges itself right between Miss Balbricker's thighs. Tommy stands there dumbly for a long moment with his surrogate penis protruding three feet out from his crotch right into Miss Balbricker who does not budge. The crowd waits expectantly. Finally, Tommy loosens his grip and the rubber deflates slowly making the characteristic raspberry SOUND, until it looks like a wounded noodle hanging limply between Tommy's legs. Miss Balbricker merely smiles. This is a long-awaited victory for her. She puts out her hand and Tommy dejectedly hands over the evidence. Miss Balbricker marches off triumphantly. Tommy looks after her. Mickey steps up. 37G 37F

MICKEY
Your ass is mine, says Kong!

TOMMY
No shit, Sherlock!

Tommy looks after the pachyclermic Miss Balbricker. He's in for it and he knows it.

CUT TO:

38 EXT:GYM OF PORT AUBURNDALE HIGH - DAY 38

CAMERA EMPHASIZES Brian, who is being guarded by Tim, during an intra-squad game. Tim tries to guard Brian physically, but Brian's moves are so slick and graceful that he leaves Tom lunging at air and committing stupid fouls. After one such incident, Tim mutters "Kite bastard" under his breath. Tommy is the only one who hears him.

TOMMY
And you thought Jews were just smart.

GOODENOUGH (off)
Turner! I want to talk to you.

Tommy turns to see Goodenough with Balbricker.

39

39 ANOTHER ANGLE

39A

Now the CAMERA EMPHASIZES Brackett and Warren. Brackett nods in the direction of the girls' side of the gym, and the CAMERA FOLLOWS his line of vision. We see Miss Honeywell putting the Cheerleaders through their paces. Brackett and Miss Honeywell exchange coy smiles.

WARREN
Well! Any luck?

BRACKETT
We've gone out twice. Zero, man. Zilch. The girl wants to be loved for her mind.

Then Warren lets out a quiet little howl.

BRACKETT
(continuing)
Man, you're driving me nuts with this howling bit. What the hell does it mean?

Warren points up toward the equipment rooms.

WARREN
Up there, Roy. Get her up there and all things shall be made clear.

BRACKETT
You're pulling my chain, Fred. That girl's a virgin.

WARREN
Yeah and the Pope's Jewish.

BRACKETT
And how do I get her upstairs -- put handcuffs on her... tie a rope around her neck...?

WARREN
Guile, charm, persuasion, and if that doesn't work... just ask her.

CUT TO:

40

40 ANGLE

Billy comes running up to join Tommy who is running laps.

BILLY
What happened?

(CONTINUED)

40 CONTINUED: 40 40A

Tommy holds up two fingers.

BILLY
Two days' suspension?

TOMMY
Two games and 2,000 laps.

BILLY
You're kidding?

CAMERA SEES Miss Balbricker looming up as we turn toward her. She looks at Tommy, a triumphant smirk on her face. Tommy glares at her as he and Billy run past.

40B

TOMMY
I'm going to nail her fat ass!

CAMERA PANS OFF them TO the still-smirking Balbricker.

41 EXT: ROADSIDE - NIGHT

CAMERA pulls back from a sign pointing toward Porky's. We see Mickey's truck coming in the distance. We hear all boys singing a parody of "Dixie" ("I wish I was in the land of Pussy...",etc.). The truck turns down the dirt road.

41A EXT: ROAD TO SHERIFF'S - NIGHT

Pee Wee stands in the back of the truck pulling on his Port Auburndale High School letter sweater.

MEAT (indicating sweater)
Do you believe this?

PEE WEE
Broads go for jocks.

TOMMY
High school jocks don't even get inside this place. You're supposed to be twenty-one.

PEE WEE
Nobody said I was still a high school jock.

MEAT
No wonder you make out so good, Pee Wee! You're so sophisticated.

PEE WEE
Yeah...yeah, alright.

As Pee Wee removes his sweater, Tommy turns to Meat in disbelief.

TOMMY
A letter sweater!

(CONTINUED)

41A CONTINUED:

In the background, we see a sign which says, SHERIFF WALLACETOWN, FLORIDA. Then we see the Sheriff and two deputies sittin on a car outside their makeshift office.

MEAT
What the hell is this?

TOMMY
Sheriff's office!

MEAT
Sheriff of Wallacetown?
Where the hell is Wallacetown?

MICKEY
You're looking at it. It's just . . .
Porky's Stormtroopers. Porky Wallace? Right?

They pull off around a corner past another Porky's sign.

MICKEY (continued)
Abandon all hope, all ye who enter here.

41B EXT: JUST OUTSIDE PORKY'S - NIGHT

CAMERA ESTABLISHES the neon sign atop Porky's, then PANS DOWN TO ESTABLISH the entire building. It is essentially the same as we saw it in Pee Wee's dream. * It's a wood shingle building built out over a pier. The foundation of the building encompasses the entire pier except for about ten to fifteen feet in front of the building. This portion of the pier is narrower than the rest, and serves as a walkway between Porky's and its dirt or gravel parking lot.

The CAMERA CONTINUES TO PAN, and we see that there's a small canal separating the Porky's complex from the main road. Across the canal are two small bridges, one for entering and one for leaving the parking lot.

Now, STILL IN ONE SHOT, we see Mickey's truck arriving with Mickey, Tommy, Tim, Meat and Pee Wee. They pile out of the truck.

41C

MICKEY
Alright, everone got his ID?

Everyone either responds that they do or takes out their ID and holds it up... except Pee Wee.

PEE WEE
...I left it home.

TIM
Figures.

TOMMY
That's alright, Pee Wee...in your case, they'll take your word for it.

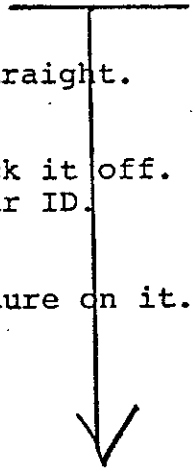
(CONTINUED)

41 B CONTINUED: 41 C

MEAT
Just stand up straight.

MICKEY
Okay, guys, knock it off. Meat, give Pee Wee your ID.

MEAT
It's got my picture on it.



41C CONTINUED: (2)

TOMMY
(looking the two of them over)
No sweat... you guys could be twins. What other cards you got, Meat?

There's general chuckling. Meat gives Pee Wee his ID, then looks through his wallet for other cards. Tommy looks, too.

TOMMY
(continuing)
Here... use this one.

MEAT
That's my Bible School card!

TOMMY
Yeah, who'd believe a guy with a Bible School card would lie about his age?

MICKEY
Okay, terrific. Now just act cool. Act like you come here all the time.
(to Pee Wee)
Think you can handle that?

PEE WEE
(doing his maturity bit)
Oh, yeah.

MICKEY
Alright, then let's go.

And Mickey leads the five of them to the front door.

42 INT. ENTRANCE OF PORKY'S - NIGHT 42

Just inside the door, there's a BOUNCER checking ID's. The boys' mood and the MUSIC should give the moment of the ID check an aspect of high-tension.

BOUNCER
Okay. Let's see it!

... which is comically undercut when the Bouncer glances at the ID's but doesn't even approximate inspecting them.

(CONTINUED)

42

42 CONTINUED:

BOUNCER
(continuing)
Okay.

Pee Wee can't leave well enough alone.

PEE WEE
Yeah, it's been a couple of years since I been in the old joint.

As Tommy and Mickey glance skyward, the Bouncer looks at Pee Wee for the first time. The notion that Pee Wee is twenty-one is patently absurd. However, the Bouncer couldn't give less of a damn. He shakes his head at the foolishness of Pee Wee's bravado, but waves him on in just the same.

BOUNCER
Yeah, a fuckin' regular. Just stop talking and start drinking.

Pee Wee still won't let it alone.

PEE WEE
How's Porky? Haven't seen ol' Pork in...

But this time, Meat drags him away from the door before Pee Wee manages to get them all tossed out.

43

43 INT. THE MAIN ROOM OF PORKY'S - NIGHT

The room is divided into four areas. To the right as one enters is a horseshoe bar, and behind the bar is a runway on which three strippers are presently bumping and grinding, picking out various men seated at the bar and designing a particular piece of business for those among the men who are interested. The strippers wear pasties and G-strings, but they'll remove them for the right kind of tip.

Pee Wee takes one look at the stripper area and almost leaps out of his shoes with excitement.

PEE WEE
Holy shit, it's a pussy stampede.

MICKEY
Pudendum.

43A

(CONTINUED)

43 CONTINUED:

43A

43B

PEE WEE
What?

MICKEY
Pudendum. It's pudendum. That's the correct word for what you vulgarians call pussy. Pudendum.

PEE WEE
Pudendum! Pudendum. What a disgusting word. I'd never say that in public.

44 ANGLE

Meat leads Pee Wee to the bar and sits down beside him. Tommy leans over and whispers into Pee Wee's ear.

TOMMY
Look, but don't touch.

44

44A

CAMERA EMPHASIZES Pee Wee and Meat. One of the strippers, figuring she has a live one, begins coming on to Pee Wee. Meat has all he can do to keep Pee Wee from jumping up and down. Pee Wee signals the stripper that he wants to see her breasts. She holds up two fingers.

44C+45

PEE WEE
Yeah, hell, yes, let's see 'em both.

MEAT
It means it'll cost you two bucks to see them, stupid.

PEE WEE
(embarrassed)
Shit, I knew that. I'm just having some fun with the broad.

Pee Wee takes two dollars out of his pocket and reaches toward the stripper. She extends her foot toward Pee Wee's hand, and plucks up the money with her toes. Now she gives Pee Wee a brief look at her breasts.

Pee Wee's body goes into a sort of spasm. He blabbers almost incoherently to Meat.

PEE WEE
(continuing)
She's hot. The broad is hot.

44C +45

45 CAMERA EMPHASIZES MICKEY, TOMMY AND TIM

The BARTENDER brings them their eight-ounce glass of beer.

BARTENDER
A buck.

Tommy produces a dollar.

BARTENDER
(continuing)
A buck apiece.

The boys exchange glances. If there were any doubt what sort of place this was, it's certainly been dispelled. Glumly, they pay for their dollar eight-ounce beers. We hear a COMMOTION O.S.

45A

45B

CUT TO:

45C

45D

46 INT. SAME - NIGHT

Two of Porky's henchmen are administering a beating to a very drunk patron. Pee Wee is pinned against the bar by the drunk's dead weight. The two redneck thugs are pummeling the drunk without mercy. One of them wears a wicked set of brass knuckles. Each blow squashes the hapless Pee Wee against the bar. Finally, they drag the semi-conscious man out of the bar. Mickey, Tommy and Tim come to help Pee Wee, who is bruised but not hurt.

46A

TIM
What was that?

MEAT
Guy tried to muff dive one of the strippers right on the runway.

TOMMY
They nearly killed him.

PEE WEE
Guy was a damn good shot, though, stuck his nose right in it.

Now, with amazing speed, the strippers have donned clingy, deep-cleavage dresses and have begun to mingle with the men at the bar. Mickey addresses Pee Wee.

MICKEY
This is your night. Pick the one you want.

(CONTINUED)

46 A

46 CONTINUED:

Pee Wee practically lunges for the stripper with whom he'd been flirting. Meat restrains him.

MICKEY
(continuing)
Alright, I'll get her for you.

Mickey addresses the Bartender.

MICKEY
(continuing)
I'd like to speak to Porky.

BARTENDER
Porky's busy.

MICKEY
He's not too busy for what I want to talk about. I want to pay for some pussy.

The Bartender replies with a mingling of hostility and disdain.

BARTENDER
You can tell me.

MICKEY
(firmly)
I want to talk to Porky!

The Bartender starts to resist further, then smiles. It should be evident that he's got grief in mind for Mickey and his friends.

BARTENDER
Okay, sure.

And he disappears into the rear of the nightclub. Mickey turns to the other guys, smugly pleased with his handling of this encounter.

MICKEY
You've got to show them who's boss. I'll take care of everything -- just wait here and do nothing. Don't buy any drinks. Their racket is to get you to buy the broads overpriced drinks.

PEE WEE
(sarcastic)
No kidding.

(CONTINUED)

46 CONTINUED: (2) 47

PORKY
Who's asking to see me?

47 ANGLE

The five boys turn around -- and there's PORKY. Porky is tall and immense, like a defensive lineman on a football team. However, his stubby legs make him appear fatter than he actually is, and his snout-like face... well, that's why they call him "Porky."

MICKEY
(momentarily taken aback)
Uh... I am.

PORKY
(brusquely)
Whatta ya want?

MICKEY
(feigning self-assurance)
Well, Porky, my friends and I would like to party with five of your girls up in 'Porky's Den.'

PORKY
You want five of my piglets in the pen, eh? For how long?

MICKEY
An hour.

PORKY
Whatta ya got to spend?

MICKEY
(proudly)
A hundred bucks.

Porky does a momentary take. That price is so ridiculous he should just throw these amateurs out. But he catches himself, preferring to have some fun by stringing the boys along.

PORKY
A hundred bucks for five girls.. ?
Go home, snot nose.

(CONTINUED)

47 CONTINUED:

MICKEY
(calling after him)
Wait... Porky, please.

47A

Porky stops, allowing Mickey to catch up with him.

47B

PORKY
(growling)
Yeah...?

MICKEY
How many girls can we have for a hundred dollars?

PORKY
(feigning deep thought)
There's five of you, right? That's a lot of horny dicks. Figure two girls for an hour, three for thirty minutes.

MICKEY
(dispirited)
That's all...?

PORKY
No one's forcin' you... but it's a long ride home, longer with a hard-on.

MICKEY
(suddenly decisive)
We'll take three for thirty minutes.

The other guys have gathered around. They murmur their assent.

PORKY
Okay, pick out the ones you want...

MICKEY
(pointing)
Her, her... and her.

47C

47D

One of them is Pee Wee's choice.

PORKY
Cash in advance.

Mickey looks to the others for counsel.

(CONTINUED)

47 CONTINUED: (2)

47 D

47 B

TIM
I wouldn't, Mick...

PORKY
Only way I do business.

MICKEY
Okay.

Mickey starts to hand Porky the money.

PORKY
Not me, pay the bartender, you ridiculous fuckin' dude. And you get out of line with my girls and I'll kick your candy asses all the way back to Port Auburndale.

The boys look at one another abashed that they have been made so easily.

47 E

PORKY
(continuing)
See that door over there? Well, step through it and wait. It'll be dark in there, but don't be surprised.

MICKEY
What's all this bullshit about?

PORKY
(intimidating)
This bullshit is because you're a pack of underage kids, and I don't want my liquor license revoked. Sheriff around here's a bad-ass mother.

He laughs at a joke he's just made, but we don't understand it yet.

PORKY
(continuing)
So I don't want no one seeing you with none of my girls. That's a back way up to the pen. You just wait till you hear a knock, then you go through another door and you're in. The girls'll be waitin'...

Pee Wee makes a pleasure sound and hops up and down.

(CONTINUED)

47 CONTINUED: (3)

Porky notices.

PORKY
(continuing)
You like that, kid? Good. I'll give you a night to remember.

And Porky walks across to the bar where the strippers are plying their trade. Mickey sees him talk to the strippers and point toward him and his buddies. Satisfied that all is set, Mickey leads Tommy, Pee Wee, Meat and Tim over to the door Porky had indicated. They open it and step into a pitch-black room. Porky breaks out in a big grin. Everyone in the immediate area is laughing.

47D 47B 47E

48 INT. A TINY UNLIT ROOM - NIGHT

Mickey closes the door behind them, and the five boys find themselves standing in total darkness.

PEE WEE
Did you see those broads? Those broads are hot, guys. They're <u>really</u> hot.

MEAT
They're <u>paid</u> to be hot, Casanova.

TIM
I don't like this, man.

MICKEY
It's no sweat, Tim. Everything's under control.

PEE WEE
(sniffing loudly)
I can smell pussy beyond the door.

TOMMY
I can't <u>feel</u> any door.

Now the door they've just come through is locked.

PORKY (O.S.)
Okay... you guys ready...?

ALL
Yeah, right! Ready, Porky!

(CONTINUED)

48 CONTINUED:

PORKY (O.S.)
You sure you're ready now?

ALL
Right, Porky. We're ready.

PORKY (O.S.)
Okay, boys, here's your night to remember.

48A

And a trap door opens, dropping the boys about five feet down into about two feet of Everglades water, mud and muck.

49 +50 EXT. UNDERNEATH PORKY'S PIER - NIGHT

At first, we hear nothing but a string of epithets as the angry and humiliated boys clamber out of the water underneath the pier and up into the parking lot. We can hear raucous LAUGHTER coming from above.

PEE WEE
Hey, I'm drownin'.

MEAT
Just stand up, asshole. It's only two feet deep.

50 EXT. PORKY'S PARKING LOT - NIGHT

Now everybody is on Mickey's ass.

TIM
Great work, Mickey.

MEAT
Everything's under control, right? Fuckin' big shot...

PEE WEE
(plaintively)
You promised to get me laid.

TOMMY
(philosophically)
Mickey, you're a horseshit procurer.

Mickey is humiliated, and consequently berserk with rage at the man who's humiliated him, who's caused him to lose face in front of his friends. But he projects a Herculean calm.

(CONTINUED)

50 CONTINUED:

MICKEY
I'll take care of this.

TIM
It's too late, man.

MEAT
Take care of what? We're out twenty bucks apiece.

MICKEY
I'll take care of this!

And before anyone realizes what's happening -- or can stop him -- Mickey's gone back inside Porky's.

51 INT. ENTRANCE TO PORKY'S - NIGHT

Mickey storms right past Bouncer #1. The man stares at him with surprise and amazement.

52 INT. MAIN ROOM OF PORKY'S - NIGHT

Mickey walks into the main room; stops in his tracks and makes his challenge.

MICKEY
I want to see Porky -- and I want to see him now!! Get that piece of pig shit out here!

There's a stunned hush throughout the nightclub. All motion stops, except for Bouncer #2 who goes to get Porky. Bouncer #1 steps behind Mickey, cutting off his escape. The other boys are blocked from getting to their buddy and getting him the hell out of there.

Now Porky emerges through the crowd, walking up to Mickey with a vicious smirk on his face.

PORKY
How was the pussy, boys?

MICKEY
(calmly)
I want a piece of your ass!

A murmer of shock passes through the club. Nobody talks to Porky that way. But Porky low-keys it for the moment.

PORKY
Sure, son.

(MORE)

(CONTINUED)

52 CONTINUED:

PORKY (CONT'D)
Let's just step outside. Don't wanta ruin these nice folks' evening.

And Porky leads the way out to the parking lot.

53 EXT. PORKY'S PARKING LOT - NIGHT

There's Porky and his two Bouncers, the Bartender, some other employees of Porky's we haven't seen before, Mickey, the four other boys and a few curious guests from inside. Tommy and Meat are trying to cool off the whole thing.

TOMMY
Sorry about our friend, Mr. Porky. He gets carried away sometimes.

MEAT
Yeah, we'll just take him home and forget the whole thing.

TOMMY
We won't be bothering you again.

Tommy takes Mickey by the arm and starts to lead him away. But Mickey is too proud. He wrestles free and makes a rush at Porky. Mickey takes a roundhouse swing, which Porky blocks with one great meaty arm. Now Porky shoves Mickey toward Bouncer #1, who proceeds to slap Mickey around. It's not a beating, more of a grazing. Mickey gets a bloody nose and a swollen lip, but there's no serious injury... save to his already-damaged pride.

54 ANGLE 54A

Mickey kneels in the dust of the parking lot. Just as Tim and the others are about to enter the fray, no matter how reluctantly, two police cars careen over the "in" bridge and SCREECH to a halt. The SHERIFF and three deputies get out. The Sheriff is a huge hulk of a man, not unlike Porky in stature. He immediately seeks to take control.

SHERIFF 54B
Alright, don't nobody move.

Tommy tries to go to Mickey's aid, but the Sheriff stops him with a word.

SHERIFF
(continuing)
Freeze, Buster!

(CONTINUED)

54B 54C

54 CONTINUED:

Now the Sheriff walks over to Porky.

SHERIFF
(continuing)
What happened here, Pork?

PORKY
Some Port Auburndale boys came in looking for trouble.

TIM
That's a lie.

PEE WEE
Yeah, we were just lookin' for...

SHERIFF
Shut the fuck up! Looks to me like we got some Port Auburndale assholes here. Yes sir, five walking, talking rectums.

The Sheriff walks over to Mickey, lifting him roughly to his feet.

SHERIFF
(continuing)
Where's your car, boy?

Mickey points to his car. The Sheriff drags him over to it. He inspects it a moment.

54D

SHERIFF
(continuing)
You from Seward County?

MICKEY
(steaming, muttering)
Yeah...

SHERIFF
I don't know the laws in Seward County, but here we got laws about drivin' with busted headlights.

MICKEY
I don't have a busted headlight.

The Sheriff uses his nightstick to smash Mickey's right headlight.

(CONTINUED)

54 CONTINUED: (2) 54B 54C 54D

SHERIFF
Funny, I could have sworn you had a busted headlight. That's a thirty dollar fine, boy -- thirty bucks or a night in jail.

Mickey would dearly love to retaliate, but this man represents the law... such as it is. He fishes in his pocket.

MICKEY
I've only got nine bucks.

The others dig into their pockets.

TOMMY
I've got fifteen.

MEAT
I've got six to make thirty.

The Sheriff responds by smashing Mickey's taillight.

SHERIFF
Busted taillight runs you twenty more.

MEAT
I've got three more.

TIM
I've only got a buck fifty.

PEE WEE
I've got five.

The Sheriff takes it all.

SHERIFF
Well, this'll do. I figure I can show leniency for first offenders.
(to Porky)
Whatta ya think, Pork -- shall I give these nice lads a break?

Porky laughs and starts back inside.

PORKY
Yeah, give 'em a break. They're nice, clean-cut, Port Auburndale pussies.

(CONTINUED)

54B 54C 54D

54 CONTINUED: (3)

The Sheriff turns to the boys.

SHERIFF
You heard the man. Get your candy-asses back to Seward County -- and keep 'em there. This here's a man's county.

Mickey is spoiling for more, but Tommy and Meat drag him into the car. Tim and Pee Wee pile in after, and they drive off.

55 EXT. THE DEADBEAT - NIGHT

CAMERA PANS to where Mickey is seated, surrounded by Tommy, Pee Wee, Tim and Meat. They've been relating their story to Billy, his girlfriend GINNY, and a half-dozen familiar faces.

TOMMY
Hell, it's something you write off. They're bad mothers, I'll tell you that.

Suddenly Mickey leaps to his feet, pounding his fist into his palm. There's a look of grim determination on his face.

MICKEY
I'm going back and get the mother-fucker.

BILLY
Mickey, are you crazy?

MEAT
When?

MICKEY
Right now!

And Mickey begins striding toward his car, as the other guys grab him, try to head him off, block his way, etc. But Mickey's a man possessed. It appears the only way to stop Mickey would be for the guys to tackle him -- or for Meat to deck him.

(CONTINUED)

55 CONTINUED:

55A

55B

Fortunately, just as Mickey reaches his car, Ted pulls up in the police cruiser. He jumps out, grabbing Mickey by the arm. Mickey suddenly becomes calmer, allowing Ted to look into his eyes, check him out. It's clear Ted has a sway over Mickey none of his peers possess.

TED
You don't look too terrific, little brother.

MICKEY
I'm okay.

55D

TED
I understand you tried to butt heads with Porky.

55C

MICKEY
I'd've whipped his ass if it wasn't for the sheriff.

MEAT
That scumbag sheriff sided with Porky.

TIM
Busted Mickey's headlight.

PEE WEE
Taillight too.

TED
That 'scumbag sheriff' is Porky's brother.

There are several simultaneous exhalations of air.

ASSORTED VOICES
Jeezus! Son-of-a-bitch! I don't believe it. No shit.

TED
(to Mickey)
Now just where were you headed?

MICKEY
Back to Porky's.

TED
Listen, Junior, after you go out there and he beats your ass again, then what're ya gonna do?

(CONTINUED)

55A 55B 55D 55C 55E

55 CONTINUED: (2)

MICKEY
Go back, and keep goin' back.

TED
This guy's dangerous. He's playin' around now but he's going to get tired of you, then he's gonna hurt you bad.

Mickey says nothing. Ted watches him a long beat.

TED
(continuing)
Am I gonna have to take you home myself?

MICKEY
(beat)
Alright, I'll go home. Tonight!

Mickey heads for his pickup. Ted looks after him.

TED
(to himself)
Goddamned redneck.

Billy and the others come up to Ted.

TOMMY
Do you think he's really going back?

TED
Runs in the family, I'm afraid. Hope he lives to grow out of it.

CAMERA MOVES IN on them. They look after Mickey.

56 56A 56B

56 INT. GYMNASIUM - DAY

Coach Brackett stands in a doorway talking with Miss Honeywell. Tommy is by the bleachers talking, or rather, seducing, Wendy. Miss Balbricker can be seen in the background, pacing, obviously agitated to be in the presence of so much fecundity. We do not hear what is said between either couple but the impact is clearly sexual. Finally, Miss Balbricker can stand it no longer. She marches up to Miss Honeywell, ignoring Brackett.

MISS BALBRICKER
The girls are waiting, Miss Honeywell!

(CONTINUED)

56 CONTINUED: 56A 56B

Miss Honeywell smiles knowingly at Balbricker. She is not afraid of this ogre. She gives Brackett a cute little mock kiss and, smiling at Balbricker, she heads off. Balbricker is not happy. She storms off. Coach Warren comes up behind Brackett.

COACH WARREN
How's Lassie?

Brackett looks exasperated.

COACH BRACKETT
Lassie's fine. Still a virgin. But fine. But you, on the other hand, are going to be dead if you don't tell me why you call her 'Lassie.'

Warren says nothing, but points upward toward the locker room and gives that little low hounddog howl. He walks off OUT OF CAMERA. Brackett stares after Warren and finally does a sarcastic little howl of his own in Warren's direction.

57 & 58 INTERCUT 57

It's near the end of practice. Once again, the starting five are playing against the first five off the bench. Tim is guarding Brian Schwartz, and Brian is once more getting around him, out-faking him, scoring on him. Finally, in frustration, Tim trips Brian as he cuts past him to drive to the basket. It's an obvious, flagrant and dangerous foul, and Brian goes flying out of bounds, falling into the wall behind the basket. The only thing which stops him from being seriously hurt is the presence of a large square of foam rubber padding which is attached to the wall behind the backboard for just such situations. 57A

Now we're INTERCUTTING between two situations. Coach Goodenough has seen what Tim has done. He whistles the practice to a halt and begins to chew out Tim. At the same time. Billy, Tommy and Coaches Brackett and Warren have gone to attend to Brian.

COACH GOODENOUGH 58
(blowing whistle, furious)
Alright, time out! Cavanaugh, get off the floor.

Tim is in a confused state. He's still in a rage at Brian for making him look bad, but he's also acutely embarrassed at having been caught taking such a cheap shot.

(CONTINUED)

57 & 58 CONTINUED: 58

TIM
It... it was an accident, Coach.

COACH GOODENOUGH
Off the floor -- now!

Tim lowers his head and trudges toward the sidelines.

COACH GOODENOUGH
(continuing)
You're benched indefinitely, Cavanaugh. No one who plays that way plays for me...

CAMERA EMPHASIZES Billy, Tommy and the assistant coaches helping Brian to his feet. He's shaken up, and he has a mildly twisted ankle, but essentially he's okay. Now, as Brian walks back onto the court...

CUT TO:

59 INT. LOCKER ROOM - DAY

We see a basketball sneaker come hurtling into a locker. CAMERA PULLS BACK to see Tim, who angrily throws his other shoe after the first. Behind Tim, in the background, we see Brian and the others file in. Tim has obviously been waiting for this moment. He walks over to the guys and addresses them with false camaraderie.

TIM
Hey, any of you guys want to go out and fly a kite with me tonight. I think it's great weather for kites. I wonder if there's any kites around here we could fly.

Brian decides he has had enough. He walks directly over to Tim.

BRIAN
Listen, Cavanaugh, it's not kites -- it's kike. K-I-K-E, kike. You're too stupid even to be a good bigot.

Tim lunges at Brian, but Billy and Tommy grab him and hold him off.

TIM
(spluttering with rage)
Get dressed. Behind the gym, Jew-boy. As soon as the coaches are gone.

(CONTINUED)

59 CONTINUED:

BRIAN
(calmly)
If you want.

IMMEDIATE CUT TO:

60 EXT. BEHIND THE GYM - DAY

60A 60 60C

We're already into the fight. We see Tim throw a roundhouse right. Brian ducks it easily, and tattoos Tim with a flurry of stinging jabs. Tim continues to swing wildly, and Brian continues to give him a boxing lesson, establishing total superiority. Finally, in frustration, Tim rushes at Brian and with his hands open, as if to grab and choke him. Brian deftly handles this maneuver by grabbing Tim's hand and -- using a basic karate move -- tossing him into the air and onto his ass.

60D

This scene includes numerous REACTION SHOTS of Tim and Brian's teammates. None of these boys know very much about Brian but they're coming to admire him, both for being able to handle Tim, and for doing it in such a way as not to seriously injure him.

60E

After a moment on the ground, Tim staggers up to make another charge at Brian, but we see him suddenly and unexpectedly grabbed from behind by two street-clothes-clad arms which place him in a hammerlock. CAMERA reveals that it's Coach Brackett.

COACH BRACKETT
Alright, Tim -- that's enough. Knock it off. Enough.

TIM
(still angry, but knowing he's beaten)
Okay, okay. Lemme go.

COACH BRACKETT
It's over.

TIM
(to Brian)
Yeah, it's over.

Brian comes over to Tim and extends his hand. Tim ignores the gesture, turns and walks away.

61

61 EXT. PARKING LOT OF PORT AUBURNDALE HIGH - DAY

Billy, Tommy and Brian are walking toward their respective cars. Instead of walking off by himself, Brian has allowed Billy and Tommy to draw him into conversation.

BILLY
How'd you learn to fight like that?

BRIAN
(smiling)
Listen, if you're Jewish, either you learn to fight or you take a lot of shit. I don't like to take shit, so I studied Ju-jitsu.

TOMMY
That Japanese stuff?

BILLY
How often have you had to use it?

BRIAN
Today was the first time.

TOMMY
Were you sure you'd remember how?

BRIAN
(grinning)
I was hoping.

They all laugh.

61A

BILLY
Look... uh... Tim's our buddy, but you gotta understand. He's got problems.

BRIAN
I noticed.

TOMMY
All that Jewish stuff. We don't buy that. Hell, Tim doesn't even know what the hell a Jew is, anyway.

BRIAN
Hell... me either... and I been one all my life.

They laugh.

61B

(CONTINUED)

61 CONTINUED:

61B 61C 61D

BILLY
It's easy for Tim to take his problems out on you. You know, Tim thinks you're putting him down. He's not a bad guy.

BRIAN
(after a pause)
He's a prick.

TOMMY
You're right. He is a prick.

Billy and Tommy look after Brian.

BILLY
Schmuck!

TOMMY
What?

BILLY
Schmuck. He's a schmuck. That is Jewish for prick, right?

BRIAN
(smiling)
Yeah, sort of.

TOMMY
Yeah, well, anyway even though he's a schmuck, and we don't like everything he does he's still our buddy, ya know.

There is an understanding here.

BRIAN
Yeah I understand. Well, I gotta go. See you guys.

BILLY
Yeah, see ya.

They watch Brian go.

62 INT. DEADHEAD'S - NIGHT

We see Pee Wee, Tommy and an obviously very drunk Meat standing beside a pay phone at the back of a very crowded Deadhead's. At the far end of the restaurant where the counter is sit Billy, Brian, Ginny and Wendy.

(CONTINUED)

62 CONTINUED:

Pee Wee starts to dial the pay phone. He is elated.

PEE WEE
I'm gonna get her! I'm gonna get her!

When Pee Wee finishes dialing, they look toward the far end of the restaurant as the PHONE beside the cash register begins to RING. The WAITRESS who appears to be very busy calls down to Wendy.

WAITRESS
Hey, Wendy, hon, would you get that for me?

As Wendy gets up to answer the phone, the Waitress stops what she is doing to watch. Obviously she is in on the gag. Wendy picks up the phone.

62A

62B

WENDY
Deadhead's!

Pee Wee speaks in a disguised voice.

62C

PEE WEE
Hi, I'm looking for my friend. He's supposed to be there. Could you ask if he's there?

WENDY
Yeah, well, what's his name?

PEE WEE
His name is Mike Hunt.

Pee Wee pronounces "Mike Hunt" very carefully so that the two names do not run together. Wendy doesn't catch on that a rather obscene interpretation can be made when Mike Hunt is pronounced rapidly.

WENDY
Alright, wait a second!

She's put the phone down and starts walking down the counter yelling loudly.

WENDY
(continuing)
Is Mike Hunt here?

Several people in the crowded restaurant begin to giggle immediately. It's an old gag but Wendy has been completely taken in.

(CONTINUED)

62 CONTINUED: (2)

62B 62A

WENDY
(continuing)
Is Mike Hunt here?

62D

Meat stumbles up to where Billy, Ginny and Brian are at the end of the counter. They are all breaking up. Meat yells out loudly and very drunkenly.

MEAT
Jesus Christ, Wendy, if you don't know, I don't know who does...

The entire restaurant breaks up. Wendy still doesn't get it. She ignores Meat.

WENDY
Has anybody seen Mike Hunt!

62E

MEAT
Practically everybody in town from what I hear.

WENDY
Meat... what the hell are...?

Then it hits her. Her face turns crimson. The crowd breaks into applause. Wendy turns to see Pee Wee and Tommy on the pay phone. Pee Wee is beside himself with glee. Wendy yells out.

62F

WENDY
I'll get you, Pee Wee.

PEE WEE
You should be so lucky...

Wendy takes it in good humor. She walks back to put the phone down.

WENDY
Not bad! Not bad, Pee Wee... you little prick... and I mean that literally.

62G 62H

She sits down amid the laughter. Just at this moment two COPS walk in the door. They look at the applauding crowd and particularly at Meat who is now seated and trying very clumsily to eat the bowl of chili which is in front of him. The Cops are definitely looking. Brian leans over to Billy.

62J

BRIAN
What's got into Meat? I didn't think he drank?

(CONTINUED)

62J
62 CONTINUED: (3)

62H

BILLY
He doesn't. He got turned down by Princeton today.

BRIAN
Princeton? Meat doesn't have the grades for Princeton. Besides, he's got scholarship offers from sixty colleges.

BILLY
Yeah, I know, but for some reason he got his heart set on Princeton.

At this moment, Meat yells loudly.

62K

MEAT
This shili tastes like chit!

Meaning, of course, "This chili tastes like shit," and with that, Meat's head hits the counter with a loud thud. The Cops look up. They stand and start over in Meat's direction.

62L

BILLY
Oh shit. Hey, Pee Wee. Get me some of those sugar cubes at the end of the counter.

The two Cops arrive and look down at Meat.

FIRST COP
That kid been drinking?

Pee Wee runs INTO FRAME carrying the sugar.

62M

BILLY
Oh no, sir, Officer... our friend's a diabetic!

Tommy picks up on it immediately and joins in. He takes the sugar from Pee Wee, speaking with elaborate formality.

TOMMY
Thank you, Edward, for bringing Anthony some sugar.
(turning to Billy)
How many cubes of sugar does your cousin require when he's had too much insulin?

(CONTINUED)

62M 62J 62K 62L

62 CONTINUED: (4)

BILLY
Two cubes of sugar usually brings Anthony around.

Billy takes two cubes of sugar from Pee Wee and inserts them into Meat's mouth. Meat drunkenly spits the sugar cubes into the air and they land in a bowl of soup being eaten by a burly truck driver ten feet away. A little bit of chili bean lands right on the first officer's nose. Tommy lets go of Meat's head to go and appease the truck driver who is about to raise hell. And Meat's head pitches forward smack into his bowl of chili. Everyone looks at Meat. No one moves for a long moment. Finally the First Cop calmly wipes the errant chili bean from his nose. These cops are very cool and not lacking in a sense of humor. The Cop tilts his head and looks down at Meat who is snorting in the chili, out cold.

FIRST COP
Gee, I never saw anybody drown in a bowl of chili before.

SECOND COP
Me neither. I wouldn't even know how to fill out the forms on that.

FIRST COP
Yeah, you're right. It'd be a lotta hassle. I guess we better save him.

SECOND COP
Yeah, we better.

He reaches over and lifts Meat's head from the chili. Meat is a mess.

SECOND COP
(continuing)
Gee, I'm not a doctor, but I could swear this youngster is inebriated.

TOMMY
Oh no, sir. He's --

FIRST COP
Well now, if you all say he's a diabetic and we find out he's drunk, we'd have to book the whole lot of you as accessories!

(CONTINUED)

62M
62 CONTINUED: (5)

62J 62L

BILLY, TOMMY & PEE WEE
He's drunk! Definitely!

Pee Wee, as always, overplays it.

PEE WEE
Son of a bitch does it all the time!

Everybody looks at Pee Wee in disbelief. Pee Wee shrugs. Brian speaks up.

62N

BRIAN
(intervening as if a bystander)
Officer, I couldn't help but notice what's been happening here.

FIRST COP
Who're you?

62P

BRIAN
Just a bystander. Brian Schwartz's the name.

He extends his hand, and before they realize it, both Cops have shaken it and are listening to him as if he actually were some impartial voice of reason.

BRIAN
(continuing; pointing to Meat)
Now I overheard this poor fellow saying he'd gotten drunk because his girlfriend had broken up with him tonight. Tell me, gentlemen, wouldn't you be likely to toss down a few if, God forbid, the woman you loved turned her back on you?

SECOND COP
If my wife left me, I'd get drunk for joy!

The two Cops laugh. The boys, on cue from Brian, join in the laughter.

FIRST COP
Alright, just get him out of here and take him home.

(CONTINUED)

62P

62 CONTINUED: (6)

TOMMY
Thank you, Officer.

BILLY
Yes, thank you.

The two Cops wave and walk away. Tommy, Billy and Pee Wee turn to Brian.

TOMMY
You are a smooth mother, Schwartz!

62R 62S

Brian just grins self-consciously. The others are slapping him on the back, pounding his hand, and making general gestures of camaraderie. However, no sooner has the police cruiser driven off, than Steve Klingelhofer, one of the boys from the "Nympho in the Everglades" caper, comes running over

STEVE
(breathlessly)
Hey, you better come quick... it's Mickey... he's beat all to shit... in his car...

The group rushes out.

63 EXT. PARKING LOT OF DEADHEAD'S - NIGHT

As Steve and all the boys except Meat run INTO FRAME, the CAMERA EMPHASIZES Mickey. He's sitting behind the wheel of his car, facing toward them, the car door open. Although there's blood all over his face, an eye swollen shut, perhaps a broken nose -- Mickey is grinning.

63A 63B

MICKEY
(barely coherent)
The son of a bitch broke his hand!

And so saying, Mickey collapses onto the steering wheel unconscious.

BILLY
Pee Wee, go call Ted right away.

Pee Wee nods and runs off. Billy turns to Tommy.

(CONTINUED)

63A 63B

63 CONTINUED:

BILLY
(continuing)
I hate to take him to the hospital but I guess we'd better.

TOMMY
(starting off)
I'll get my car.

Mickey sits up abruptly.

MICKEY
I'm not going to the hospital, man. What's the matter with you guys?

He starts up his engine.

BILLY
Mickey, where you going?

MICKEY
I'm going home, where do you think? Don't worry, ol' buddy, I've learned my lesson.

Mickey grins crazily at them through his blood-soaked face. He peels out and is gone. Billy stares after him.

BILLY
We're gonna have to babysit with him!

TOMMY
That won't stop him!

They look dejectedly after Mickey.

64 INT. GYM - DAY

We see Coach Brackett and Miss Honeywell huddled in a corner, talking in obviously warm and sensual tones. Brackett keeps looking up the stairs toward the equipment room and then back to Miss Honeywell. We can't hear what they say but it is obvious that Brackett has become desperate enough to heed Warren's advice. But it is also clear that Miss Honeywell is being playful. So far she demurs, coquettishly to be sure, but nonetheless it's no go. The tug of war continues until we see Miss Balbricker ENTER FRAME and confront the two. We CUT CLOSER:

(CONTINUED)

64A

64 CONTINUED:

MISS BALBRICKER
Miss Honeywell... do you mind?

MISS HONEYWELL
(sweetly)
Do I mind what?

MISS BALBRICKER
You know what I'm talking about. It's disgusting, the two of you squirming about like a pair of eels in heat. You're a disgrace.

64B 64C 64D

We get a very surprising reaction from the petite Miss Honeywell. She's got quite a temper and obviously takes no "merde" from anybody. Brackett is quite stunned by the force of her reaction.

MISS HONEYWELL
Yeah, well it beats stompin' and waddling around like a frigid hippopotamus, Beulah.

We could swear that Miss Balbricker's heels click together as she draws herself up in a rage.

MISS BALBRICKER
What did you call me?

MISS HONEYWELL
Beulah! Beulah Ballbreaker!

Balbricker is apopleptic. Brackett's jaw hangs to the floor.

MISS BALBRICKER
Who do you think you're talking to?

MISS HONEYWELL
Well... if there was a hurdy gurdy playing, I'd say I was talking to the fat lady at the circus. But as it is, I guess I'm talking to a ton of bad news named Beulah. Beulah. Beulah.

Miss Honeywell shoves her face right up to Miss Balbricker's and says, "Beulah" as if she were a braying donkey. The effect is shocking, coming from this seemingly demure little woman. Brackett tries to intercede.

COACH BRACKETT
Uh... Lynn... I... Uh...

(CONTINUED)

64A 64B 64C 64D

64 CONTINUED: (2)

MISS HONEYWELL
Butt out!

Balbricker draws herself up.

MISS BALBRICKER
Moral turpitude!

MISS HONEYWELL
What?

MISS BALBRICKER
Moral turpitude! Read your contract. I'll have you fired for moral turpitude!

MISS HONEYWELL
(in measured tones)
Take your moral turpitude and stick it where the sun never shines, Beulah.

By now Balbricker is foaming at the mouth. She turns and storms off. Miss Honeywell stares after her, just as furious. She looks up the stairs, looks back to Brackett, and then back to Balbricker. Her mind is made up. She grabs Brackett by the hand and starts up the stairs. She pulls Brackett off balance and nearly drags him as we...

CUT TO:

65 INT. LOCKER ROOM - DAY 65A

CAMERA PICKS UP Pee Wee as he comes to join Tommy, Billy, Brian and Meat as they are getting dressed for basketball and track practice.

PEE WEE
Did you see Cavanaugh's face?

TOMMY
Yeah, we saw it.

They all look up to see Tim who is clearing out his locker about thirty feet away. Tim's face is purplish and swollen on one side.

MEAT
You really worked the kid over, Schwartz.

Brian looks at Tim in disbelief.

(CONTINUED)

65 CONTINUED:

BRIAN
I didn't do that. I hardly touched his face. Just little jabs. Couldn't have done that!

There is silence.

BRIAN
(continuing)
I'm really sorry...

BILLY
You didn't do it.

Brian looks at them.

BRIAN
Well, what happened to him?

TOMMY
(reluctantly)
His old man.

BRIAN
His father? You can't be serious. Why?

BILLY
Because he got in a fight with a Jew -- and lost.

Brian is stunned.

MEAT
It's not your fault, man.

Brian looks at Tim. He is obviously disturbed. He gets up and walks down toward Coach Goodenough's office. We cannot hear what is said but we have an idea.

66 INT. EQUIPMENT & LAUNDRY ROOM - DAY

CAMERA PANS along a row of assorted athletic uniforms and equipment and rows of lockers where the boys keep their socks, jocks, T-shirts and other gear. We hear Coach Brackett and Miss Honeywell from O.S. Obviously a seduction is in progress. CAMERA COMES to them. Miss Honeywell breaks the clinch.

MISS HONEYWELL
Let's go further in. Somebody'll see us.

(CONTINUED)

66 CONTINUED:

CAMERA FOLLOWS them as they move past the lockers, back into the inner recess which is where the dirty laundry is piled as well as fresh socks/jocks, etc. for issue. The floor and tables are littered with worn athletic equipment. The room is close and somewhat ripe. Miss Honeywell stops and draws in a lungful of air as if she were in the Alps.

66A

MISS HONEYWELL
(continuing)
Ah... smell that air!

66B

Over her shoulder we see Brackett react to this. The place doesn't smell that great to him. It is obvious that Miss Honeywell is getting turned on. She grabs up a handful of T-shirts, jocks and socks and buries her face in them. Her eyes are lighting up. She turns around to face Brackett

MISS HONEYWELL
(continuing)
Mmmmmmmmm! Oh boy! Oh boy!

Brackett can't believe his eyes. The girl is obviously aflame. He hardly has time to brace himself as she rushes at him and literally leaps on him, curling her legs around his waist and devouring his mouth with hers. Her passion is uncontained. Brackett gathers his wits and begins to disrobe her, slipping her shorts and panties down in one smooth move. She struggles frantically to help him with his. They struggle, out of breath.

MISS HONEYWELL
(continuing)
Oh, it turns me on. It turns me on. It always has. I don't know why.

COACH BRACKETT
(breathless)
Who cares?

MISS HONEYWELL
Oh, hurry! Hurry!

COACH BRACKETT
Help me!

They manage to slip his shorts down and Brackett takes her standing up. Their frenzy is more comic than salacious. They stumble about comically trying to stay upright and still keep the proper motion. Miss Honeywell is getting carried away, her breathing is coming in great gulps. Brackett's face is buried in her neck. He pants.

(CONTINUED)

66B 66C

66 CONTINUED: (2)

COACH BRACKETT
(continuing)
Lynn, Lynn!... I gotta know...
(breath)
I gotta know...
(breath)
Why...
(breath)
Why do they call you...
(breath)
... call you Lassie.

MISS HONEYWELL
(breathing fiercely)
I don't knowoowow...

And on the word "know" we and Brackett find out exactly why Miss Honeywell is called Lassie, because in the grip of uncontrollable passion, Miss Honeywell's "know" turns into a piercing wail or rather howl, an exact duplication of an old hound dog. It is immediately obvious that once started, Miss Honeywell cannot possibly stop. The howls come in steady waves, reverberating off the equipment room wall and echoing throughout the entire gym. These howls are long and loud. Brackett's eyes fly open and his head flies back to look at her in shock. But he doesn't stop pumping.

COACH BRACKETT
What the hell!

MISS HONEYWELL
Howl! Howl! Howl!

COACH BRACKETT
Jesus Christ! Hold it down.

He slows down.

MISS HONEYWELL
Oh, don't stop! Howl! Howl! Howl!

COACH BRACKETT
Holy shit!

Brackett tries to put his hand over her mouth to no avail.

67 INT. GYM - DAY

67A

The boys are having lay-up drills. As each guy drives in for his lay-up, we see the mighty effort being made to keep from laughing. Coach Goodenough is probably the only person in the gym who doesn't know what's going on.

(CONTINUED)

67A 67B

67 CONTINUED:

He looks up and all around.

COACH GOODENOUGH
What in the world?

Coach Warren is right at his elbow and the pain of restraining his laughter is evident on his face. Meanwhile, Miss Balbricker is turning about eight shades of red. Her girls are stifling giggles. She gives them a look that would wilt lettuce. They clam up. The HOWLS ECHO through the rafters.

68 INT. EQUIPMENT ROOM - DAY

Brackett doesn't know whether to shit or go blind, as the expression goes. He's in too deep to stop, forgive the pun. His own arousal makes the thought of stopping unbearable, but on the other hand, Lynn's howls have reached a crescendo.

69 INT. GYM - DAY

Coach Warren has broken down. He can contain himself no longer. He walks to the canvas mat which is hung on the back wall behind the basket. He pulls the mat away from the wall and steps behind it and lets his laughter pour out. Coach Goodenough is thoroughly suspicious now. The boys are breaking up openly, even as they continue the fast break drill. We CUT just as Miss Balbricker walks up to Coach Goodenough.

70 INT. EQUIPMENT ROOM - DAY 70A

Brackett is maneuvering Lynn toward the laundry baskets. Lynn is totally gone now. Her head thrown back emitting howl after howl. Brackett makes a monumental effort to keep stroking and, at the same time, bend over and grab a handful of laundry. He succeeds and abruptly shoves a handful of clean jocks and socks square into Miss Honeywell's mouth, cutting her off in mid-howl. She looks at him in surprise for a moment, then continues to emit her muffled cries. They resume their frantic lovemaking.

71 INT. GYM - DAY

CAMERA FOLLOWS Coach Goodenough as he walks deliberately over to the canvas mat and pulls it out from the wall. There is Coach Warren like some exposed bug.

(CONTINUED)

71 CONTINUED: 71

He stares at Coach Goodenough, tears in his eyes, his body convulsed with laughter, but in truth, he could be crying. He hurries past Coach Goodenough, saying merely...

COACH WARREN
Gas!!!

He heads toward the john. We...

CUT TO:

72 MED. SHOT - BRACKETT 72

Now trying to look as inconspicuous as possible, Coach Brackett emerges from the door of the boys' locker room and walks across the gym to join his colleagues and his players.

A silence "erupts." Everyone's eyes are on Coach Brackett. There's stifled laughter. If Coach Goodenough weren't present, one should feel there might have been applause. REACTION SHOTS of all concerned. Miss Balbricker has a laser-like glare in her eye that would sear off Brackett's scrotum.

Coach Brackett finally reaches the side of the solemn-as-stone Coach Goodenough.

72A

COACH BRACKETT
(feigning casualness)
Sorry I'm late, Coach Goodenough. Case of the runs. Hurt like h-ll, you probably heard me all the way out here.

COACH GOODENOUGH
(glancing after Warren)
Must be catching.

COACH BRACKETT
(not understanding)
How's that...?

COACH GOODENOUGH
I hope you haven't grown too attached to Port Auburndale, Coach Brackett.

He turns his back on Brackett and blows his whistle.

(CONTINUED)

72 CONTINUED:

72 72A

COACH GOODENOUGH
(continuing)
Alright. Fast-break drill...

CAMERA PANS over to Balbricker. Steam is coming out of her ears.

72B

72B INT: LOCKER ROOM - DAY

The boys are coming in from practice. Pee Wee hurries to catch up with Tommy and Billy.

PEE WEE
Wait a minute. Listen to this. It'll drive you crazy.

TOMMY
What now, Pee Wee?

PEE WEE
No, really. First you get a watermelon and two jelly donuts.

The others walk away leaving Pee Wee standing there.

BILLY
Forget it, Pee Wee.

TOMMY
I'm not taking a shower with him.

PEE WEE
Religious fanatics.

At this point we pick up Mickey coming in from track practice. He walks past Pee Wee and on to Billy and Tommy. They look after him.

BILLY
72C Hey, Mickey...we're going on a beaver shoot, why don't you come along?

Mickey grins.

MICKEY
Nah, I got things to do.

TOMMY
Hey, babe, you're not going back out there are you? You shouldn't lower yourself to brawl with that redneck riff raff.

MICKEY
Nah, they got some real back asses out there.

(CONTINUED)

72 CONTINUED: 72C

Meat steps up.

MEAT
Don't worry, Tupperello's on the job. If he goes out there again, I'll work him over. He'll think Porky's his mama when I finish with him.

MICKEY
I'd have to be some kind of idiot to mess with those shitkickers.

BILLY
Attaboy, Mick.

PEE WEE
They're going in. Let's go!

The guys split. Camera moves in on Mickey. A strange little grin plays on his face.

73 INT: FROM THE BOYS' TRAINING ROOM, UNDER THE GYM TO JUST BEHIND THE GIRLS' SHOWER ROOM - DAY

In silent Montage we see Billy, Pee Wee and Tommy pursue the same tortuous path to the girls' shower room as was pursued by Billy, Pee Wee and Mickey in the previous sequence.

As contrasted with the previous occasions, we can hear the SOUND OF MANY GIRLS TALKING, GIGGLING, milling about.

74 INT. JUST BEHIND THE GIRLS' SHOWER ROOM AND THE GIRLS' SHOWER ROOM FROM THE BOYS' POV - DAY (INTERCUT)

TOMMY
Jesus Christ! It's the mother lode.

BILLY
(whispering)
I've never seen so much wool. You could knit a sweater.

TOMMY
(whispering)
This may be the largest beaver shoot in the history of Florida.

(CONTINUED)

74 CONTINUED:

Indeed, peering into the shower from Tommy's POV, there is a veritable rainbow of nubile young girls showering, chatting, and being playful, as young girls are wont to do.

PEE WEE
Damn it!

CUT TO:

75 PEE WEE'S POV

And we see why he is perturbed. A young lady who is very broad in the beam is showering right in front of Pee Wee's peephole. The expanse is effectively blocking Pee Wee's view of the glory hole. We see only an occasional glimpse of a sweet young thing as the girl's massive bottom obliterates the view.

TOMMY
What's wrong?

PEE WEE
It's Blubber McNeil. I can't see anything. Damnit!

BILLY
Be quiet!

PEE WEE
They're starting to leave! Shit!

And indeed some of the girls are finishing their showers and leaving. Pee Wee scoots over and tries to horn in on Tommy's viewpoint.

TOMMY
Hey, beat it, Midget.

PEE WEE
(loudly)
But I'm missing it.

BILLY
Be quiet! And don't come over here!

Pee Wee gives a plaintive little cry and hurries back to his own nook. He peers through, and there, looming like a colossus, is Blubber McNeil's omnipresent rear end. Delicious visions are seen fleeting to the left and right of the obstacle but they do more to frustrate than to gratify.

(CONTINUED)

75 CONTINUED:

Pee Wee twists this way and that way, keening like an old Greek woman in mourning. Finally, in total frustration and quite loudly he blurts out:

PEE WEE
God damn it! Will you move it, Lard Ass!

Tommy and Billy snap their heads around like puppets and stare open-mouthed at Pee Wee. We...

CUT QUICKLY TO:

76 BLUBBER McNEIL

who stands glued to the shower floor, her eyes wide, completely spooked by the disembodied, but very male voice, which seems to come from the ether. There are only about four GIRLS left in the shower at this point; they all stop and look at the wall. Finally, Blubber McNeil moves out as fast as she can. The other Girls start giggling and covering themselves.

WENDY
Is that you, Turner? Who else.

GIRL #1
Who's that? Who's back there?

GIRL #2
Horny bastards! Get out of there!

The Girls are not leaving, however. They are amused and slightly titillated. Tommy jumps in with both feet. He speaks in an officious-sounding voice.

TOMMY
Don't be alarmed, girls. This is your Health Department. We're here to check out all unlicensed pussies. If you haven't had yours checked in the last year, please step forward and spread your legs.

The girls are covered with towels by now. They laugh among themselves.

GIRL #1
Who is that? I recognize that voice. Who is that?

WENDY
What are you checking for?

(CONTINUED)

76D 76E 76B 76C

76 CONTINUED:

TOMMY
Oh! Originality, neatness and hygiene.

WENDY
That's Tommy alright. Hey, listen, if Pee Wee's with you, don't let him look.. He'll get confused.

GIRL#3
You guys are going to get in trouble!

PEE WEE
They're hot! These broads are hot! They want us to look. They're hot, I'm telling ya!

BILLY
Well, they aren't leaving!

TOMMY
Let's find out!

With that, Tommy kneels down and places his face right up to the peephole.

CUT TO:

77 77B 77A

77 THE OTHER SIDE OF THE SHOWER WALL

And we see a strange sight: A disembodied tongue comes oozing through the wall. It is a thoroughly ridiculous sight. The Girls squeal and carry on. Tommy's tongue writhes in an absurd, mock-lascivious way. Wendy starts creeping forward. Tommy speaks to Pee Wee in a muted fashion without withdrawing his tongue.

TOMMY
(sounding like a punchy boxer)
What are they doing?

PEE WEE
One of them is coming for it.

TOMMY
No shit!

CUT TO:

78 78A

78 THE SHOWER ROOM

to see Wendy come up to Tommy and pour a handful of liquified shower soap right in the middle of Tommy's tongue.

(CONTINUED)

76D 78 77A 77B 78A

78 CONTINUED:

The tongue withdraws. Inside the wall, Tommy is spitting and cursing. Pee Wee and Billy laugh like hell. Tommy stands up.

TOMMY
(continuing)
I'll give her something to play with.

With that, Tommy takes hold of his penis and begins forcing it through the small opening. Pee Wee and Billy are hysterical. We...

CUT TO:

79 THE OTHER SIDE OF THE WALL

Wendy is hovering over the hole expecting the tongue to come out again. Instead, Tommy's limp member pops through like Punch of Punch and Judy. Wendy's jaw drops and she runs back to the other girls squealing and laughing.

TOMMY
Here Chickee, Chickee, Chickee, good Chickee! Good Chickee. Here, Chickee!

WENDY
Hey, wait a minute...I know that guy.

The girls nearly fall down laughing. Tommy, of course, is flush against the wall and cannot see what is happening. He must depend on Pee Wee and Billy. Suddenly, the Girls go completely silent. Tommy looks at Pee Wee.

TOMMY
What is it? What's going on?

We...

CUT TO:

80 THE SHOWER ROOM

and we hear the familiar "KONG" THEME. The Girls are silent, looking outside the shower room. Then in walks Miss Balbricker. The Girls immediately don serious faces and scurry off. Miss Balbricker looks suspiciously around the room. Her eyes go wide. We ZOOM TO what she sees: Tommy's limp penis hanging ridiculously out of the wall. Miss Balbricker's eyes light up like a slot machine.

(CONTINUED)

80A 80 79 80B 80C

80 CONTINUED:

She hunches her shoulders and sticks her hands out in front of her, looking for all the world like some monster in a Grade Z horror movie. She creeps on tiptoes across the shower room toward Tommy's helpless member. We...

CUT TO:

81 INSIDE THE WALL 81A

PEE WEE
(starting to warn Tommy)
Oh shit! Hey, Tommy...

Billy signals frantically for him to shut up.

TOMMY
What...? What's going on?

BILLY
Hold still, man. She's coming for it.

TOMMY
She is...?

81B

PEE WEE
(catching on)
Oh, yeah. She's droolin' man.

BILLY
Hold on, she's almost got it.

TOMMY
Are you kidding?

At this point, Miss Balbricker, having crossed to the shower stall, reaches out and grabs Tommy's penis, fiercely holding onto it with a viselike grip.

MISS BALBRICKER
I've got you now, Tommy Turner. I know it's you, you filthy little pervert -- you freak, you dirty little degenerate...

Tommy cries out in pain and surprise, but he dare not say a word, lest that give Miss Balbricker the evidence to support her present surmise.

(CONTINUED)

81 CONTINUED: 81A 81B 80B 81C 81D

In the interim, as Tommy is trying to wriggle free, Billy Mac and Pee Wee have taken off, convulsed with laughter. Tommy's face is blue. He tugs with great pain. Miss Balbricker tugs back and pulls Tommy flush up against the wall. Tommy pulls, grunting, Balbricker pulls, grunting. The silent tug of war goes on until finally Tommy's soapy penis slips out of Miss Balbricker's iron grip, sending her tumbling on her butt and Tommy likewise, and the chase is on.

82 INT. UNDER THE GYM, FROM BEHIND THE GIRLS' SHOWER ROOM TO THE TRAINING ROOM, THE BACK TO THE BOYS' LOCKER ROOM - DAY

AND

83 INT. ON THE MAIN FLOOR OF THE GYM, FROM THE GIRLS' SHOWER ROOM TO THE BOYS' LOCKER ROOM - DAY (INTERCUT)

83A 83B 83C

Tommy, in a blind panic, pulls up his pants, and retraces the path by which he came as fast as he possibly can.

Miss Balbricker begins by running along the wall in the shower room, hollering as she does so.

MISS BALBRICKER
I know it's you. I'd recognize you anywhere. You can't escape from me. I got you now.

And she runs smack into the wall, knocking herself onto her rear end and bloodying her head. Tommy picks up precious seconds as a dazed Miss Balbricker regains her equilibrium.

83D Tommy makes it up into the training room and through into the boy's locker room before Miss Balbricker manages to cross the gym floor and starts up the stairs to the boy's locker room. Goodenough, Brackett and Warren are coming down the stairs. Balbricker runs right over to them.

We see Tommy running past the track and field boys; then past the football players; and then past his own basketball collegues; past Billy and Pee Wee, whom he curses roundly as he runs by; and into the furthest end of the shower room.

Now, hot on his heels, comes Miss Balbricker, such fire in her eye that she's unaware of the naked boys to her left and right. She passes the naked track and field men; she passes the naked football players (Coaches Brackett, Warren and Goodenough pop their heads out of their offices and stare in absolute disbelief). And now she's into the basketball locker room. Miss Balbricker reaches the basketball shower room -- and slips on the soapy water which is all over the floor.

(CONTINUED)

83 CONTINUED:

Landing on her rear, she plows through eight or ten guys, knocking half of them over, until she comes to a stop in front of Tommy, who is lathering himself up.

As Miss Balbricker glares up at Tommy from her prone position on the soapy floor, Tommy smiles beatifically.

TOMMY
Why Miss Balbricker, good of you to drop in.

84

84 INT. ADMINISTRATIVE OFFICE OUTSIDE PRINCIPAL'S OFFICE - CLOSEUP OF AN EYEBALL - DAY

And we soon realize the eyeball is looking through the keyhole to the principal's office.

85

85 INT. PRINCIPAL'S OFFICE - KEYHOLE POV - DAY

(We'll begin the scene with the keyhole POV, then CUT TO a normal filming of the scene.)

Miss Balbricker, Coach Goodenough, Coach Brackett and Coach Warren sit facing the principal, a kind-faced conservative-demeanored man of about fifty named MR. CARTER. As the scene begins, Miss Balbricker is making an impassioned plea:

MISS BALBRICKER
... and I think it's the only way we're going to find that boy...

86 REACTION SHOTS

Mr. Carter and Coach Goodenough are incredulous. Coach Brackett and Coach Warren are fighting to keep from laughing.

87

87 BACK TO SCENE

MR. CARTER
Miss Balbricker, you're not <u>really</u> suggesting that I ask...

MISS BALBRICKER
That penis had a mole on it. I'd recognize that penis anywhere.

(CONTINUED)

87

87 CONTINUED:

Coaches Brackett and Warren are biting their lips until they bleed, faking sneezes, coughing -- anything so as not to betray their laughter.

MISS BALBRICKER
(continuing)
Despite the juvenile snickers of some, this is a serious matter. This... this... seducer and despoiler must be stopped. He is extremely dangerous, and, Mr. Carter, I'm certain everyone in this room knows who that is. He's a contemptible little pervert who's been...

MR. CARTER
Miss Balbricker!

MISS BALBRICKER
Well, I'm sorry, but I've got him now and I'm not going to let him slip through my fingers again.

87C

87A

87B

At this faux pas, even Coach Goodenough has to bite his lip to suppress a guffaw.

MISS BALBRICKER
(continuing; frantic)
Now all I'm asking is that you give me five boys for a few minutes. The coaches can be present. Tommy Turner and any four boys you see fit to choose. And we... and we... can stop this menace. And it is a menace.

MR. CARTER
Five boys in the nude! A police lineup so you can identify his... his... tallywacker...

Mr. Carter looks at the coaches.

MR. CARTER
(continuing)
Can we call it -- tallywacker... p-p-p-penis is so... uh... personal.

MISS BALBRICKER
(quite carried away)
We can put hoods over their heads to avoid embarrassment.
(MORE)

(CONTINUED)

87 CONTINUED: (2)

MISS BALBRICKER (CONT'D)
Listen... we have to do it, as distasteful as it is. I know it's him and... and that... tallywacker had a mole. That mole is the key to it...

By this time, even Mr. Carter is beginning to crack.

MR. CARTER
Miss Balbricker, I'm sure you can recognize the difficulty of such a request. I'd like to apprehend this young man myself, but imagine what the Board of Education would say if you were granted a... a... lineup of naked young men to examine their... private parts for an incriminating mole...

MISS BALBRICKER
But Mr. Carter!!!

Brackett can restrain himself no longer. Everything he says in the following paragraph is broken up by convulsive but silent laughter. As he progresses, he can barely get the words out.

COACH BRACKETT
I have a way out of this, Mr. Carter...
(laughter)
We... we call the police and we have them send over one of their sketch artists...
(laughter)
And Miss Balbricker can give a description...

Warren and Goodenough have turned their backs in laughter. Mr. Carter is now busting a gut to keep from laughing. Brackett is sinking lower and lower in his chair.

COACH BRACKETT
(continuing)
... and we can put up...
(laughter)
... wanted posters... all over school.

Brackett is barely coherent by now. Tears are coming to Mr. Carter's eyes.

(CONTINUED)

87C 87 87B

87 CONTINUED: (3)

COACH BRACKETT
(continuing)
Have you seen this prick... Report immediately to Beulah Balbricker ... Do not attempt to apprehend this prick... as it is armed and dangerous...

CUT TO:

88 EXT: CORRIDOR - DAY *

Close-up of a large wanted poster hand drawn, but well rendered. It depicts a large penis with an arrow pointing to the telltale mole with the word "mole" written beside the arrow. The following caption punctuates the poster:

HAVE YOU SEEN THIS PECKER!!!

DO NOT, UNDER ANY CIRCUMSTANCES, ATTEMPT TO APPREHEND THIS PECKER. BUT REPORT IMMEDIATELY TO BEULAH BALBRICKER.

ALIAS: MONSIEUR LA COCK...'THE TALLYWACKER.

LAST SEEN HANGING OUT IN THE GIRLS' LOCKER ROOM AT PORT AUBURNDALE HIGH.

REMEMBER: THIS PECKER IS ARMED AND DANGEROUS.

CAMERA PULLS BACK to see Miss Balbricker as she angrily rips it down. As she walks on, we hear a voice call out -- very high-pitched and softly.

STUDENT'S VOICE
Pecker-checker.

Miss Balbricker wheels about and stares furiously at the students. Then, from another part of the corridor.

ANOTHER STUDENT'S VOICE
Pecker-checker.

She wheels the other way. Everyone is innocent. The word is repeated by five or six more voices, growing louder each time. Finally, every student in the corridor is saying it, saying it more loudly and more insistently, so that Miss Balbricker must walk through a veritable chorus of high-pitched voices calling:

(CONTINUED)

88 CONTINUED:

STUDENTS' VOICES
Pecker-checker... pecker-checker...
PECKER-CHECKER... PECKER-CHECKER!!!

89A

89 INT. LOCKER ROOM - DAY *

Tim steps out of Coach Gooden ough's office. He stands there a moment thinking. He looks toward the locker room where the guys are dressing. He is thoughtful. Finally, he heads toward the guys.

Everyone is hushed as Tim comes toward them. He opens his locker, takes out his gear and starts to undress.

BILLY
Coach gonna let you play tonight?

TIM
Yeah, I been re-instated.

Tim doesn't look up at anyone but the others all look at Brian. They know he has interceded for Tim. Tim knows it also, but he doesn't want to face the implications as yet.

TOMMY
That's great, Tim.

BILLY
Yeah, that's terrific.

PEE WEE
I'll say! Us little guys need our enforcer.

Everyone continues dressing in silence. Brian gets up and heads up to the court. CAMERA MOVES IN on Tim as he looks after Brian. He is confused.

CUT TO:

90 EXT. PATIO - NIGHT

We hear the strains of Eddie Fisher's version of "ANYTIME." CAMERA PULLS BACK to discover that we are in the middle of an after-game dance. Billy is dancing with Ginny. Tommy and Wendy dance by.

TOMMY
Where's Mickey?

(CONTINUED)

90 CONTINUED:

BILLY
Meat's with him.

TOMMY
Nope.

Tommy indicates the other side of the patio where Meat stands talking with Pee Wee and Tim. Meat sees them looking his way and throws up his hands in frustration. He yells across the patio:

90A

MEAT
He gave me the slip!

BILLY
Damn!

TOMMY
Should we go out there?

BILLY
It's too late now.

Tommy acknowledges the truth of this Suddenly their attention is caught by a COMMOTION O.S Tommy and Billy look at one another with concern, then SPLIT FRAME toward the disturbance. CAMERA ZOOMS PAST them to Tim who looks shocked.

CUT TO:

91 ANGLE

We see why Tim is concerned. Tim's father and Brian are squared off. Tim's father has obviously been taunting Brian. The girl who is with Cavanaugh senior tries to pull him away. He shrugs her off and continues to bait Brian. The sight of this 33-year-old thug abusing an 18-year-old high school kid is sickening. Cavanaugh is a sick man. He is singing an old anti-semitic ditty.

CAVANAUGH
(singing)
Louie, Hymie, Abie, Sam,
We're the boys who eat no ham.

Brian is frightened and it shows, but he won't back down.

BRIAN
You get a kick out of this kind of thing, do you?

(CONTINUED)

91 CONTINUED:

CAVANAUGH
Oh, you got a big Jew mouth as well as a big Jew nose! You're a big man as long as you're kicking the hell outta kids with that sneaky Jap stuff. Why don't you try that on me -- Jew-boy?

That's more than Brian can stand. He moves toward Cavanaugh. Suddenly Tim steps INTO FRAME between his father and Brian.

TIM
Get out of here!

Tim's father stops short and stares at the boy.

CAVANAUGH
If you weren't such a whining snot-nose I wouldn't have to be here -- get out of the way.

TIM
No!

Cavanaugh's tone is chilling.

CAVANAUGH
Who you talking to, boy.

TIM
(measured)
Trash, pure trash.

CAVANAUGH
(with a sneer)
Is that any way to talk to your pa!

TIM
(very firmly)
I wish you hadn't said that. It's humiliating to have anybody know you're my father.

91A

Tim's father explodes and slaps Tim viciously across the face. Tim doesn't flinch. He just takes a deep breath, pauses for a second. The crowd is stunned.

91B

TIM
(continuing)
Be sure you're finished! 'Cause this is the last time you'll ever lay a hand on me!

(CONTINUED)

91 CONTINUED: (2)

Tim's father goes insane. He slaps Tim with both hands as hard and fast as he can swing. Tim doesn't even attempt to cover up. Finally his father stops and grabs Tim by the throat with one hand, pushing him against the wall. Blood trickles from Tim's nose. A teacher tries to intrude. Cavanaugh throws the man to the ground and turns back to Tim.

CAVANAUGH
Got any more smart talk?

Suddenly, a large hand reaches out and grabs his arm and whirls him around. CAMERA PULLS BACK to see that the hand belongs to Ted Jarvis. Ted sends a crushing right cross smashing straight into Cavanaugh's face. Cavanaugh sprawls flat on his back, semi-conscious. Tim's father is not a coward by any means and would probably kill Ted if he could but it was a devastating right hand. Tim's father stumbles unsteadily to his feet. Ted steps forward.

TED
Alright, Cavanaugh. I think we can get you one to three for felonious assult. Meanwhile, I'll be glad to finish this strictly off the record.

TIM
No!

Everyone turns to look at Tim.

TIM
(continuing)
Let him go. I'm not afraid of him. I'm never going back.

He addresses his father.

TIM
(continuing)
Don't you ever come near me again! If you do, I'll kill you.

Tim's father grins at Tim.

CAVANAUGH
I'll make a man outta you yet.

Tim stares at him.

TIM
If being a man means being like you, I'd rather be queer.

(CONTINUED)

91J

91 CONTINUED: (3)

This is a tremendous affront. Tim's father starts toward Tim. Coach Brackett steps forward, as do Tommy, Billy and the rest, including Brian.

COACH BRACKETT
I'm going to have you put under a peace bond, Mr. Cavanaugh. If you come near this boy again, I'll have you arrested.

BRIAN
Besides, you'll have to go through all of us to get to him.

Tim's father throws Ted's arm off savagely and backs away. He looks at Ted.

CAVANAUGH
I'll be seeing you, again.

91K

TED
I'll be looking forward to it, Slime.

Cavanaugh turns and walks off. Everyone gathers around Tim.

COACH BRACKETT
You alright, Tim?

TIM
Yeah, I'm fine.

BILLY
You can stay with me or Tommy as long as you need to.

Tim looks at them; he is self-conscious. It is an awkward moment, heavy with emotion. Coach Brackett breaks it up in typical fashion.

COACH BRACKETT
Okay, boys. If you're gonna kiss each other, let's get it over with, otherwise, let's get on with the dance.

Everybody laughs and loosens up. They pat Tim on the back. They are a united group of young men. Ted takes Tommy aside.

TED
Have you seen Mickey?

(CONTINUED)

91K

91 CONTINUED: (4)

TOMMY
No, he got away from Meat. He must --

At that moment we hear a MURMUR FROM THE CROWD.

CUT TO:

92 & 93

92 ANGLE - THE CROWD ON THE DANCE FLOOR

parts as someone we cannot see surges through. Finally, the crowd parts and we see --

93 ANGLE

A shockingly beaten and battered Mickey Jarvis. He's holding tenaciously to something in his hand, but he's only semi-conscious, only remotely aware of where he is. A hush falls over the crowd as Mickey stumbles out into the middle of the patio.

MICKEY
I knocked the fucker's tooth out...

And so saying, Mickey topples forward, pitching face-down onto the floor.

94

Ted is at his side almost immediately. He bends over his brother as our principals and the others crowd around.

TED
Mickey, it's Ted. Can you hear me?

MICKEY
(babbling, incoherent)
... should see how he looks, man... got his tooth, Ted... fucked him up good...

94 BRACKETT

makes his way to Mickey. He conducts a quick examination, then turns to Ted with a look of great concern on his face.

COACH BRACKETT
I think he's got broken ribs, maybe a collapsed lung. Better get an ambulance right away.

95 EXT. PARKING LOT - NIGHT

Mickey is being placed in the ambulance. Billy, Brian and all the guys are there with Ted and Coach Brackett. Ted closes the ambulance door and the ambulance pulls off.

Ted stares after the ambulance for a long moment. Then he turns to the guys.

TED
I'll see you guys...

BILLY
Just you?

TED
No, half a dozen guys from the force are going out.

TOMMY
We're going too.

TED
No, you're not. It's bad enough for us going out of jurisdiction without adding a charge of contributing to the delinquency of a minor.

PEE WEE
But we...

TED
No but's, Pee Wee. I couldn't allow one of you guys to get hurt.

Brian steps forward.

BRIAN
Nobody has to get hurt!

They all look at Brian.

TED
What d'ya mean, Brian?

BRIAN
Nobody has to get hurt and your careers don't have to be jeopardized.

They all look at each other.

TED
Alright. I'm for that. What'd ya got in mind?

(CONTINUED)

95B 95C

95 CONTINUED:

BRIAN
It doesn't have to be done tonight, right?

TED
No, it doesn't have to be done tonight.

BRIAN
Good. Let me talk to you alone, okay?

TED
Okay.

95D

Ted and Brian walk over to Ted's car and converse. We cannot hear them. The guys watch them, Brackett speaks.

COACH BRACKETT
Count me in.

They all turn to look at Brackett.

TOMMY
You could get fired, Coach.

COACH BRACKETT
Are you kidding? I'm long gone after this semester anyway. And don't call me Coach anymore. I'm only 23, for Christ sakes. Call me Roy.

They all look at Brackett in disbelief. Brackett points to a scar on his forehead.

COACH BRACKETT
(continuing)
You see that? Porky gave me that six years ago. I've always wanted a shot at that mother. I'd like to feed him his nuts for lunch.

Everybody applauds and yells approval. At this moment Ted and Brian come back to the group.

TED
Alright, Brian may have something! We'll all meet tomorrow at his house at 4 o'clock.

(CONTINUED)

95D

95 CONTINUED: (2)

Ted starts to leave.

BILLY
Hey wait a minute. What do you want us to do?

TED
Just sit tight. We'll have it all worked out when we meet tomorrow.

Ted leaves.

BRIAN
Okay. See you tomorrow.

Brian turns and walks off.

BILLY
Hey... where are you going?

BRIAN
(over his shoulder)
... to do some reconnaissance.

They all stare after him, commenting on his arcane behavior. CAMERA PANS over to Tim who looks intently after Brian. Finally, he starts OUT OF FRAME.

CUT TO:

96 BRIAN

getting into his car, a late model Thunderbird. Tim ENTERS FRAME and walks up to Brian's car and opens the door and sits down on the passenger side. Brian looks at him.

TIM
If we're going to Porky's, do me a favor and don't tell 'em your name is Schwartz. Those guys are prejudiced out there!

Brian smiles.

BRIAN
Good thinking! How about... Paddy, O'Connor, Aloysius, O'Brien...

TIM
(pauses reflectively)
Nah! Too Jewish. Let's not take any chances.

(CONTINUED)

96 CONTINUED:

Tim looks at Brian. It's a nice moment.

BRIAN
Alright, how 'bout...

The ROAR OF THE CAR drowns them out.

97 L.S HOUSE PAN TO GUEST HOUSE

97 INT. BRIAN'S HOUSE - DAY 97A

CAMERA HOLDS on a blueprint of a building. It is Porky's. CAMERA PANS ALONG the wall and comes to a schematic view of Porky's. As CAMERA CONTINUES TO PAN, it takes in various road maps, waterway charts, photographs of Porky's, as well as the Sheriff's headquarters, etc. Finally, CAMERA PULLS BACK to take in the whole room. It is obviously an artist's loft or draftsman's room with skylights and many workbenches and engineer easels. It has been converted into a "war room" for the war on Porky. O.S. we hear Tommy's voice.

97B

TOMMY (O.S.)
What is this?

CAMERA PULLS BACK to see all the guys: Tommy, Billy, Pee Wee, Meat, Tim, Ted and Brackett... and finally, Brian.

BRIAN
This, gentlemen, is the war room. It used to be my dad's drafting studio -- but now it's the war room!

TED
Hell, I'm impressed!

MEAT
How did ya get all this stuff?

BRIAN
Tim and I did a little homework last night and today at the Marsh County courthouse. And Ted pulled a few strings.

Brian indicates Ted.

BRIAN
(continuing)
Alright, General, what's the plan?

TED
Simple enough.

(CONTINUED)

97 CONTINUED:

He takes up a military-type pointer and points to the photos of Porky's and the Sheriff's headquarters.

TED
(continuing)
These are the objectives: Porky's and the Sheriff's headquarters.

PEE WEE
Yeah, and what's our objective?

TED
Our objective is... we're going to give him a night to remember.

Everybody looks at Ted blankly. Finally Tommy breaks the silence.

TOMMY
What does that mean?

TIM
Gather 'round and witness genius at work.

TED
Well, we'll operate as three squads, our hardware will consist of two landcraft and two watercraft. Our activities must be synchronized perfectly...

And we PAN DOWN to the model of Porky's and...

DISSOLVE TO:

INTO A NONVERBAL MONTAGE, ORCHESTRATED WITH SOUND EFFECTS AND THE MUSIC FROM PORKY'S BAND.

98 EXT. ALL AROUND THE EXTERIOR OF PORKY'S - NIGHT

Camera is looking into the water beneath Porky's. We see a figure swimming beneath the surface. Suddenly the figure breaks the surface. It is Brian. Brian is towing a cable. He hands the cable up toward a figure, who is straddling the pilings that hold up Porky's. The figure is Brackett and he is straddling the pilings with a telephone lineman's rig, and applying a gas powered saw to the pilings. Brian

(CONTINUED)

98 CONTINUED:

hands the cable up to Brackett and Brackett wraps the cable around the piling and hooks it. Camera zooms past Brackett to the front side of the bar where we see Tommy and Billy performing a similiar duty with a saw on the front pilings.

CUT TO:

98A C.U. TOMMY & BILLY:

We see that Billy is astride the pole and Tommy is supporting him. The water is only waist deep. Suddenly, we see Meat lean over from the shore and whistle sharply. Billy slides down the pole and out of sight. The saw is secured to the piling and hangs safely.

98B C.U. MEAT:

We see Meat straighten up and walk toward a truck where Pee Wee leans drinking a beer. In the B.G. behind Meat, we see the reason for Meat's warning. A group of drunken Rednecks reek out of Porky's on the way to their car.

98C EXT: BOAT - PORKY'S - NIGHT:

We see Brian pull himself up into the boat and tighten the wrench. The cable draws tight and we can see, of course, that it is attached to Porky's pilings about thirty yards away. Brackett is now working on another pole.

98D C.U. TOMMY & BILLY:

They pop up form beneath the water. The drunken party is gone. Billy resumes his work.

99 & 100

99 EXT. ALL AROUND SHERIFF WALLACE'S OFFICE - NIGHT

CAMERA ESTABLISHES a sign identifying a panel T-frame structure as Sheriff Wallace's office. Like his brother's club, Sheriff Wallace's office backs up to the Everglades canal.

CAMERA PANS DOWN TO...

100 THE SHERIFF'S PARKING LOT

Two police cruisers are parked out front. From within comes the SOUND of Sheriff Wallace and his deputies playing POKER and the BLARE OF COUNTRY MUSIC over a RADIO.

100A INSERT

101 ANGLE

101 101A

Under cover of darkness we see Tim tinkering with each of the cars, though we can't tell what he's doing. When he's finished, Tim starts running through the bush from Sheriff Wallace's to Porky's, a distance of just a half mile.

102 ANGLE

102

We see Billy and Tommy connecting the ropes they've tied to the pilings to the trailer hitches of two pickup trucks through the use of grappling hooks.

103 EXT. ALL AROUND THE EXTERIOR OF PORKY'S - NIGHT

We see Pee Wee and Meat at work under the "entrance" and "exit" bridges which traverse the canal in front of Porky's complex.

104 C.U. TOMMY & BILLY:

TOMMY
Got to relieve Coach...Roy --

105 ANGLE

We see Meat and Pee Wee finish their work at the bridges.

106 ANGLE

We see Tommy wade into the lake and swim quietly out to the power boat Brackett is manning. He climbs in.

COACH BRACKETT
Everything go alright?

TOMMY
Like a precision drill team.

(CONTINUED)

99 & 100

99 EXT. ALL AROUND SHERIFF WALLACE'S OFFICE - NIGHT

CAMERA ESTABLISHES a sign identifying a panel T-frame structure as Sheriff Wallace's office. Like his brother's club, Sheriff Wallace's office backs up to the Everglades canal.

CAMERA PANS DOWN TO...

100 THE SHERIFF'S PARKING LOT

Two police cruisers are parked out front. From within comes the SOUND of Sheriff Wallace and his deputies playing POKER and the BLARE OF COUNTRY MUSIC over a RADIO.

100A INSERT

101 ANGLE

101 101A

Under cover of darkness we see Tim tinkering with each of the cars, though we can't tell what he's doing. When he's finished, Tim starts running through the bush from Sheriff Wallace's to Porky's, a distance of just a half mile.

102 ANGLE

102

We see Billy and Tommy connecting the ropes they've tied to the pilings to the trailer hitches of two pickup trucks through the use of grappling hooks.

103 EXT. ALL AROUND THE EXTERIOR OF PORKY'S - NIGHT

We see Pee Wee and Meat at work under the "entrance" and "exit" bridges which traverse the canal in front of Porky's complex.

104 C.U. TOMMY & BILLY:

TOMMY
Got to relieve Coach...Roy --

105 ANGLE

We see Meat and Pee Wee finish their work at the bridges.

106 ANGLE

We see Tommy wade into the lake and swim quietly out to the power boat Brackett is manning. He climbs in.

COACH BRACKETT
Everything go alright?

TOMMY
Like a precision drill team.

(CONTINUED)

106 CONTINUED:

COACH BRACKETT
It was like being a ranger again, even if just for a few hours. Good luck, kiddo. I'll have everything ready at the county line.

TOMMY
(clenching his fist)
Get ready for Jarvis's revenge.

Brackett Smiles and salutes, then slips overboard and swims toward shore.

106A ANGLE

We see Tim break through the bushes into the parking lot. He joins Billy, Pee Wee and Meat. Now, their task is completed.

107 ANGLE 107 & 108

We see Brackett arrive on shore, signal to Billy's group that everything's set out on the water, then continue across the parking lot, across the "exit" bridge, and on to where his car is parked. He drives off.

108 ANGLE

CAMERA EMPHASIZES Billy's group. Billy walks up and pulls the truck's power horn.

109 ANGLE

CAMERA EMPHASIZES Tommy and Brian in their side-by-side power boats. They hear the signal.

BRIAN
There it is.

Brian trumpets a return birdcall signal, also once.

110 ANGLE

CAMERA EMPHASIZES Billy's group -- off to the sides. Billy has heard the return signal.

BILLY
They're ready.

PEE WEE
What do we do now?

BILLY
Wait.

They pile into the truck.

DISSOLVE TO:

DISSOLVE TO:

111 & 113

111 EXT. OUTSIDE PORKY'S - THE PARKING LOT AND ENVIRONS - NIGHT

Some time has passed. The parking lot is nearly empty. The BAND can be heard playing its final set, concluding with a number like "Good Night, Ladies" or some other famous and recognizable "signoff" song. The few remaining customers drift out to their cars and drive off.

Billy surveys the scene. Satisfied, he makes the birdcall signal twice.

112

112 EXT. OUT ON THE CANAL - NIGHT

Brian and Tommy hear the signal.

BRIAN
Okay. Start your engine.

They start the engines and Brian returns the birdcall signal twice.

113 EXT. OUTSIDE PORKY'S, PARKING LOT AND ENVIRONS - NIGHT

CAMERA EMPHASIZES Billy, Tim, Meat and Pee Wee.

(CONTINUED)

111 & 113

113 CONTINUED:

BILLY
Okay, let's go.

And the four boys walk out of the bushes and stride resolutely into Porky's.

114 & 115

114 INT. PORKY'S MAIN ROOM - NIGHT

As it's closing time, the boys weren't stopped at the door. They've made it into the main room without really being noticed. The band members are packing their instruments; some stragglers are making their way toward the door, most weaving drunkenly, a few not; the Bartender is cleaning up; the Bouncers are smoking a final cigarette; etc.

With Tim, Meat and Pee Wee backing him up, Billy steps forward. He shouts out his words.

BILLY
Listen up, now!

115 REACTION SHOTS

The room goes quiet. Most people look at Billy in confusion. At this point Billy begins to call the hogs in the classic way pigs are called around the world: "Suey... suey... suey..." He keeps this up for about twenty seconds and then says...

BILLY
Tell the pig that the boys from Port Auburndale are here. Tell him to bring the best he's got and meet us in the parking lot -- NOW!

And Billy leads Tim, Meat and Pee Wee back out of the club to the parking lot.

116A

116 EXT. OUTSIDE PORKY'S, PARKING LOT AND ENVIRONS - NIGHT

Billy, Tim, Meat and Pee Wee stand near their two pickup trucks.

Now Porky emerges from the club, backed by three bouncers and the Bartender. Some customers and a band member or two gather to watch. Porky and his henchmen are carrying clubs and chains.

(CONTINUED)

116 CONTINUED: 116A

PORKY
Alright, scumbags -- looks like we've got to take care of you for keeps.

BILLY
(to his buddies)
Okay, let's do it.

Billy and Tim run toward one truck; Meat and Pee Wee run toward the other. Porky and his henchmen are too confused to do anything but stand and stare.

PORKY
Hey...?!

Billy gets behind the wheel of his truck and gives its power HORN TWO ear-piercing BLASTS.

117 EXT. OUT ON THE CANAL - NIGHT

Brian and Tommy have been sitting in their power boats with the motors idling. They hear the signal, and Brian immediately sends back two equally ear-piercing BLASTS FROM A HORN attached to his boat. Now he turns to Tommy:

BRIAN
Let's go.

And they GUN THE MOTORS of the boats, each heading his boat away from the other, so as to pull loose the pilings on one side or the other of the pier.

118 EXT. OUTSIDE PORKY'S, PARKING LOT AND ENVIRONS - NIGHT

Billy guns his truck, Meat and Pee Wee pull the cables out from the sand and gravel, hook it on the truck and leap aboard. As Porky and his henchmen look on dumbfounded, the SOUND OF THE POWER BOATS merges with the SOUND OF THE TRUCKS.

We see the ropes from the truck pulled taut, and now we begin to hear the pilings give way. Porky's pier and Porky's itself is beginning to shake and topple.

119 EXT: OUT ON THE CANAL - NIGHT

The ropes from Brian's and Tommy's boats are also pulled taut, and the pilings they're pulling are beginning to give way. INTERCUT between Brian's and Tommy's smiling and satisfied faces.

120 EXT: OUTSIDE PORKY'S, PARKING LOT AND ENVIRONS - NIGHT

Porky is standing in the middle of the bridge to the entrance of Porky's when suddenly it gives way under stress and Porky and his henchmen fall into the water.

120A C.U. BOYS IN TRUCK CAB.

120A C.U. BRIAN

120B C.U. TOMMY

120C C.U. CABLE PULLING TAUT.

120D C.U. PILINGS SNAPPING FROM BOATS

120E LONG-SHOT OF TRUCK REARING

120F C.U. TRUCK WHEELS SPINNING

120G C.U. WATER CHURNING BEHIND BOAT

120H C.U. PEE WEE AND MEAT IN TRUCK BED

120J C.U. PORKY'S SIGN ARCING AND SPARKS FLYING

120K MED. SHOT PORKY'S GROUP

120L C.U. PORKY

120M SLO-MO SHOT OF TRUCK PILINGS GIVING WAY

120N SHOT OF TRUCK LEAPING FORWARD

120P SHOT OF BOAT PILINGS GIVING WAY

120R C.U. PORKY'S SIGN COLLAPSES

120S SHOT OF PORKY'S TWO PIGS RACING OUT OF JOINT

120T SHOT OF TWO PEOPLE RACING OUT OF PORKY'S, AND FALLING IN WATER AS BRIDGE HAS COLLAPSED.

120V BOATS LEAP FORWARD

120W THREE CAMERA'S OF PORKY'S COLLAPSING:
1- SLO-MO.
Porky and group hurry out of water as bridge collapses. And now Porky's starts coming down, collapsing where it stands and sinking, along with its pier, into the shallow water and mud of the canal.

Porky is running about aimlessly. He yells to the Bartender.

PORKY
I want those fuckers dead. Dead -- I want them dead!

121 INT. THE SHERIFF'S OFFICE - NIGHT

We see Sheriff Wallace runs to his desk. -. He turns to * his two DEPUTIES. *

SHERIFF
Grab everything that kills!

The Deputies pick up shotguns, pistols, billy clubs, brass knuckles, cattle prods, chains -- every weapon imaginable -- and head out the door. The Sheriff has lingered behind a moment to select and load his favorite sawed-off shotgun -- with dumb-dumb shells.

122A 122B

122 EXT. PARKING LOT OUTSIDE THE SHERIFF'S OFFICE - NIGHT

The first two Deputies get into a car parked directly in front of the Sheriff's office. They floor the gas pedal, but instead of going forward Tim has rigged the car to go only in reverse -- which it does, right through the plate glass facade and into the Sheriff's office.

123 & 124

123 INT. THE SHERIFF'S OFFICE - NIGHT

The Sheriff is standing behind his desk, completing the task of loading his shotgun. Now, all of a sudden, this police car is zooming backwards through his window, into his office, carrying his desk and him through the flimsy rear wall of his office and out into the canal.

124 EXT. THE CANAL BEHIND THE SHERIFF'S OFFICE - NIGHT

The water is deep and the Sheriff can't swim.

SHERIFF
Help! Help, I can't swim!

The two Deputies have freed themselves from the police car which is submerged nose-down, rear bumper-up in a dozen feet of water. The Sheriff's desk floats by.

FIRST DEPUTY
Grab hold of your desk.

The Sheriff grabs a desk drawer, which promptly comes sliding out of the desk, leaving him no better off. Now he grabs a corner or a leg of his desk, while the Deputies grab some other portion of the desk. They begin to swim toward shore, swimming with one hand and holding the desk with the other. The Sheriff holds the desk with both hands -- holds it for dear life.

125 EXT. THE CANAL, NEAR PORKY'S - NIGHT

We see Brian and Tommy unhook the ropes from their power boats. Now they pull up alongside one another.

BRIAN
Well done.

TOMMY
And all done. Let's head for home.

Brian waves his accord, and the two boys speed their boats in the direction of the Sheriff's office which is on their route back to Port Auburndale.

126 OMIT.

127 EXT. OUTSIDE PORKY'S, PARKING LOT AND ENVIRONS - NIGHT

Their job finished, it's time for Billy and the guys to make their escape. As Billy and Meat keep their trucks' motors going, Tim and Pee Wee leap out and undo the grappling hooks. Seeing two of the boys on the ground, Porky comes running over. Tim and Pee Wee scamper back into the trucks, and Billy and Meat drive over the little bridges.

127A 127B 127D

Now, as Porky gets near the bridge, Pee Wee pushes the remote switch and DETONATES the plastic EXPLOSIVES under that bridge. The bridge BLOWS and dirt and mud fly upon Porky's face. Tim now detonates the second bridge. Nothing happens.

127C

127E

TIM
Damn.

BILLY
Forget it. Let's just get going.

And they take off, Meat and Pee Wee's truck right behind them.

Porky drags himself off the ground. His henchmen rush over to him. Porky is a mess.

BOUNCER #1
You okay, Porky?

Porky notices one bridge is still standing.

PORKY
Come on -- move your asses.

And he and the three Bouncers and the Bartender pile into two cars and set out in pursuit of Billy and Meat's trucks.

128 EXT. THE CANAL BANK BESIDE THE SHERIFF'S OFFICE - NIGHT

The Sheriff and the two Deputies who went into the canal with him are climbing up the bank into the parking lot area.

SHERIFF
Don't you assholes know the difference between reverse and drive?

FIRST DEPUTY
(confused)
But... but I did put it into drive.

128

129 EXT. PARKING LOT OUTSIDE THE SHERIFF'S OFFICE - NIGHT

The Sheriff and the first two Deputies have reached the parking lot. Now the Sheriff notices two other Deputies standing around waiting for him. He flares in anger.

SHERIFF
Hey! Shit for brains. Get going. Move it.

129

They all pile in the remaining car. The Deputy gets behind the wheel and starts the motor, and as he does... each of the wheels falls off... one at a time... until the car is lying impotent in the dirt parking lot.

130 EXT. THE MAIN ROAD BEYOND THE SHERIFF'S PARKING LOT - THE SHERIFF'S POV - NIGHT

The Sheriff sees Billy's pickup truck drive by followed by Meat's pickup truck. Then comes a car carrying two of Porky's Bouncers and the Bartender.

131 & 132

131 EXT. PARKING LOT OUTSIDE THE SHERIFF'S OFFICE - NIGHT

The Sheriff realizes there's a chase on. He leaps out of the police car just in time to hail Porky's car as it drives by.

SHERIFF
Hey! Yo, Porky! Hold it! Hold it!

132 EXT. THE MAIN ROAD BEYOND THE SHERIFF'S PARKING LOT - NIGHT

Porky SCREECHES HIS CAR to a halt. The Sheriff and his five Deputies rush up.

PORKY
Hurry up -- get in, get in.

The six men pile in with Porky and one Bouncer and the chase continues.

133A 133B

133 EXT. VARIOUS ROADS BETWEEN THE SHERIFF'S OFFICE AND THE SEWARD COUNTY LINE - NIGHT

This is a CHASE SEQUENCE, with all the CUTTING BACK AND FORTH between the various cars -- inside the cars and outside the cars -- which such a sequence implies.

As the chase continues, Porky's cars begin gaining on Billy's and Meat's trucks. Then...

133A 134

134 EXT. A FIELD JUST BEYOND THE SEWARD COUNTY LINE - BILLY'S POV - NIGHT

At first, all we can see are some lights in the distance, but they're enough to make Billy smile.

BILLY
We're going to make it.

TIM
Yeah...?

BILLY
Yeah!

As Billy's truck gets closer, the lights grow bright, larger and more profuse -- but we shouldn't know exactly what's happening yet.

135 EXT. THE SEWARD COUNTY LINE - NIGHT

Billy's truck and Meat's truck cross the line and continue on about two hundred yards.

Porky's two cars cross the line inadvertently, skidding to a halt about one hundred yards into Seward County.

136A 136B 136C 136D

136 EXT. A FIELD, A ROAD AND A CANAL JUST INSIDE THE SEWARD COUNTY LINE - NIGHT

Suddenly the area is bathed in light -- light from five Seward County police cars, including Ted's, lights from several Port Auburndale school buses, floodlights illuminating the Port Auburndale band, the Port Auburndale cheerleaders; the Port Auburndale majorettes, Wendy, Ginny, Miss Honeywell, Coach Brackett and half the Port Auburndale student body.

As the Seward County police surround Porky's cars, a huge cheer goes up; the BAND STARTS TO PLAY; the cheerleaders begin a cheer; and the students begin singing an appropriate fight song.

Billy, Tim, Meat and Pee Wee pile out of their trucks.

BILLY
(making a victory sign)
We did it.

MEAT
Hey, where's Mickey?

(CONTINUED)

136D 136B 136C 136E 136F 136G

136 CONTINUED:

A group of students carry out Mickey on the closest reasonable approximation of a litter one might construct. A huge CHEER goes up for Mickey. "Give me an M," or something of that order.

Now, as Porky and the Sheriff get out of their cars, Ted, back in police clothes, steps forward to deal with them.

136J

PORKY
(pointing to our guys)
Arrest those little motherfuckers. They destroyed my nightclub.

TED
How'd they do that, sir?

PORKY
Well, first they came in and...

TED
Which ones... came in?

PORKY
That one and that one over there...

TED
(mock incredulity)
You mean... this seventeen-year-old... and this sixteen-year-old youngster were in your establishment.

SHERIFF
(interrupting; apoplectic)
They'd been there before -- not just tonight.
(pointing to Mickey)
Particularly that one. Little fucker kept coming back over and...

Porky realizes the trap they're in. He tries to put his hand over his brother's mouth, to lead him away.

PORKY
Uh... we must have made a mistake. Obviously, it couldn't have been these youngsters...

SHERIFF
(still berserk)
Fuckin'-A right, it was. Man, you crazy, Porky?

(MORE)

(CONTINUED)

136C 136B 136J 136F 136H 136G

136 CONTINUED: (2)

SHERIFF (CONT'D)
(addressing Ted, who's bemused)
These here little fuckers busted up my station house, destroyed two of my cars. I want them booked on felony charges -- destruction of private property, assault and battery...

TED
Sheriff, you're in my county now. I wonder what you could be booked for?

Ted smashes the headlights on Porky's car.

TED
(continuing)
Driving with a broken headlight... that's a fifty-dollar fine in Seward County.

Porky peels the money off a roll. He hands it to Ted.

PORKY
Here, Officer.

Ted takes a riot gun and blows a hole through the engine ... completely disabling it. Then he SHOOTS out the tires.

TED
Hey now, driving with a broken transmission... a leaking gas tank ... blown tires...

PORKY
How much, Officer? You name it.

TED
I'll let you off for the promise you'll get your ass back across that county line, and the promise from your brother that all peccadilloes that might have occurred tonight will be forgotten.

SHERIFF
Stick it up your...

Porky puts his hand over his brother's mouth once more.

(CONTINUED)

136C 136B 136F 136G 136J 136H

136 CONTINUED: (3)

PORKY
(to the Sheriff)
Promise him, for Christ's sake.

SHERIFF
I'll promise to put my foot up his...

Again Porky restrains the Sheriff in the same manner.

PORKY
Promise him, you asshole. You wanta go back to collecting pig chips?

SHERIFF
(very softly)
I... promise.

TED
Can't hear you, Sheriff.

SHERIFF
I promise. I promise, you moth--

Porky puts his hand across the Sheriff's mouth one last time.

TED
(menacing)
How's that?

SHERIFF
(growing subdued)
I promise.

TED
Now get this car out of Seward County.

SHERIFF & PORKY
But you shot the engine... the tires are flat...

TED
Just put a little weight behind it. You boys can manage that...

136K

Big LAUGH from the crowd. Porky, with Sheriff and Deputies, starts pushing the car. With four flat tires, the effort is enormous. At this point Mickey steps forward and raises his hands to silence the crowd. A hush falls over the crowd. Mickey walks up slowly to Porky who is still bent over the car pushing. Mickey says:

(CONTINUED)

136F 136K

136 CONTINUED: (4)

MICKEY
Hey, Porky, I got just one thing to say to you...

PORKY
Yeah, what the fuck's that?

And Mickey does the famous line which ends every Porky Pig cartoon.

MICKEY
A... behu...a-beh...u. A-beh...
h... That's all folks!

And with that, he gives Porky a tremendous kick in the ass which nearly sends him through the radiator of the car. A tremendous ROAR goes up from the crowd and our principals are hoisted onto shoulders as CAMERA PULLS BACK to TAKE IN the entire scene. The BAND STRIKES UP. The cheerleaders cheer and we begin END CREDITS. Everything that follows will be UNDER END CREDITS. 136L

137 ANGLE

We see Brackett and Honeywell embracing.

138 ANGLE

We see Billy and Ginny embracing.

Pee Wee, Meat and Tim all congratulate each other and Mickey. Mickey throws away his crutches.

139 ANGLE

Ted and Brackett shake hands.

140 ANGLE

Ted and Mickey embrace.

141 ANGLE 141A

Suddenly a ROAR GOES UP FROM THE CROWD and we see the POWER BOATS ROAR up to the shoreline of the canal and Tommy and Brian jump ashore.

(CONTINUED)

141A

141 CONTINUED:

The crowd surges forward and Brian and Tommy are hoisted onto shoulders and paraded over to the roadside. Brian and Tommy join up with our other five to congratulate each other. When the congratulations are over, Tommy says:

TOMMY
Man -- what a perfect ending!

Pee Wee suddenly looks dejected.

PEE WEE
Yeah -- perfect!

They all turn to Pee Wee.

TOMMY
What's wrong, Pee Wee?

PEE WEE
(plaintively)
Well, Jesus Christ, we tore down Porky's. That was my last chance. Now I'll never get laid!

141B 141C

Tommy looks at Pee Wee, then his eyes turn to look over the crowd. CAMERA PANS over the crowd. Suddenly we see Wendy trying to hide behind the majorettes.

TOMMY
Oh, no, you don't, Wendy. Come over here!

WENDY
No, Tommy! Don't make me!

Tommy walks over and takes Wendy by the hand and pulls her back to the group.

TOMMY
Absolutely. A bet's a bet. Now you gotta pay up.

WENDY
I should've gotten better odds.

TOMMY
You said if we pulled it off, you'd break Pee Wee's cherry.

WENDY
(whispering)
Well, hell, don't tell the whole school!

(CONTINUED)

141C

141 CONTINUED: (2)

PEE WEE
What ya mean break Pee Wee's cherry?

TOMMY
Hey, Pee Wee, you want to get laid or not? If you're not cherry, you don't get Wendy!

Pee Wee recants immediately.

PEE WEE
Oh, I'm cherry, man! Cherry as George Washington's tree. You could put me on top of a banana split, I'm so cherry.

Tommy looks at Wendy.

141D

TOMMY
Well?

Wendy walks over and takes Pee Wee by the hand.

WENDY
Alright, alright. Just keep it quiet. C'mon, shrimp. Let's get it over with.

She takes Pee Wee into one of the school buses. The guys wait outside to keep guard. CAMERA PANS to a clump of bushes over behind the bus. Something is lurking there. Whoever it is starts to move and suddenly darts out to a position behind the bus. It is too dark to see who it is.

CUT TO:

142 BACK TO BUS

The guys look toward the bus expectantly. Suddenly a voice rises from inside.

143

WENDY'S VOICE
You dickhead! The first time you come on the date wearing one, now you don't have one at all!

We hear FOOTSTEPS scurrying down the bus. Pee Wee emerges from the door pulling on his pants. We don't hear what he says but we get the idea when the guys all start taking out their wallets. Finally someone hands Pee Wee one and he rushes back on the bus.

CUT TO:

143

143 ANGLE

We see the skulking figure. It moves stealthily along the row of cars. We still can't see who it is. CAMERA CUTS TO the mystery figure's POV.

144 MYSTERY FIGURE'S POV

We see Tommy and the group from the ominous POV... they are being stalked. Could it be one of Porky's gang?

CUT TO:

145 THE BUS AGAIN

Pee Wee comes scurrying off the bus and over to the guys. He is frantic. He has the rubber in his hands.

PEE WEE
It's too big. It's too big!

Everybody starts digging in their wallets again.

TOMMY
Hell, Pee Wee, we don't have any training rubbers.

But they continue to dig. Finally, someone comes up with another one. With a plaintive little whimper, Pee Wee is off again.

CUT TO:

146 BACK TO THE LURKING FIGURE

The MUSIC IS VERY OMINOUS now. The figure creeps forward slowly. Finally the figure stops and leans slowly forward into the light. We see the face. It is "Kong." Her face is ablaze with madness. She leers at Tommy. All reason has flown. She is a wild beast stalking its prey. With a mad cry, she launches her attack. We...

CUT TO:

147 THE GROUP

as they hear the weird cry. Everybody jumps. They whirl around. Tommy looks wide-eyed at the spector bearing down on him. Balbricker is crouched low, coming on like a two-ton Tasmanian devil.

(CONTINUED)

147 CONTINUED:

Tommy turns to flee but she is on him before he takes a step. Kong bowls him over. Tommy grabs for his shorts because his pants are long gone. Miss Balbricker is completely crazed. She yanks his shorts down and Tommy yanks them up, trying to crawl away from her. Every time she yanks down, she screams:

MISS BALBRICKER
There it is! There it is! Mr. Carter, I told you! There it is!

By this time, Coach Brackett, Ted and several other cops have plunged in to try and pull Miss Balbricker away. Her furious obsession pulls the whole group to the ground in a heap. She continues to scream.

MISS BALBRICKER
(continuing)
I saw it! I saw it! I told you I'd know that penis anywhere!

The place is in total chaos by now. The crowd begins to chant "Pecker-Checker, Pecker-Checker." Tommy is flailing wildly. Balbricker is incoherent by now. Finally the police force manages to drag Balbricker off. As they carry her away, she screams and laughs manically.

MISS BALBRICKER
(continuing)
Arrest him! Arrest him! I can identify him! Positively! Ha ha ha ha!

CAMERA PULLS BACK to take in the whole mad scene as Balbricker is taken away. The last thing we see as the FINAL CREDITS ROLL is Pee Wee sticking his head out of the window of the bus and yelling and waving his arms in sheer triumph. He pounds his chest and gives a long Tarzan yell. The crowd applauds and cheers.

FADE TO BLACK.